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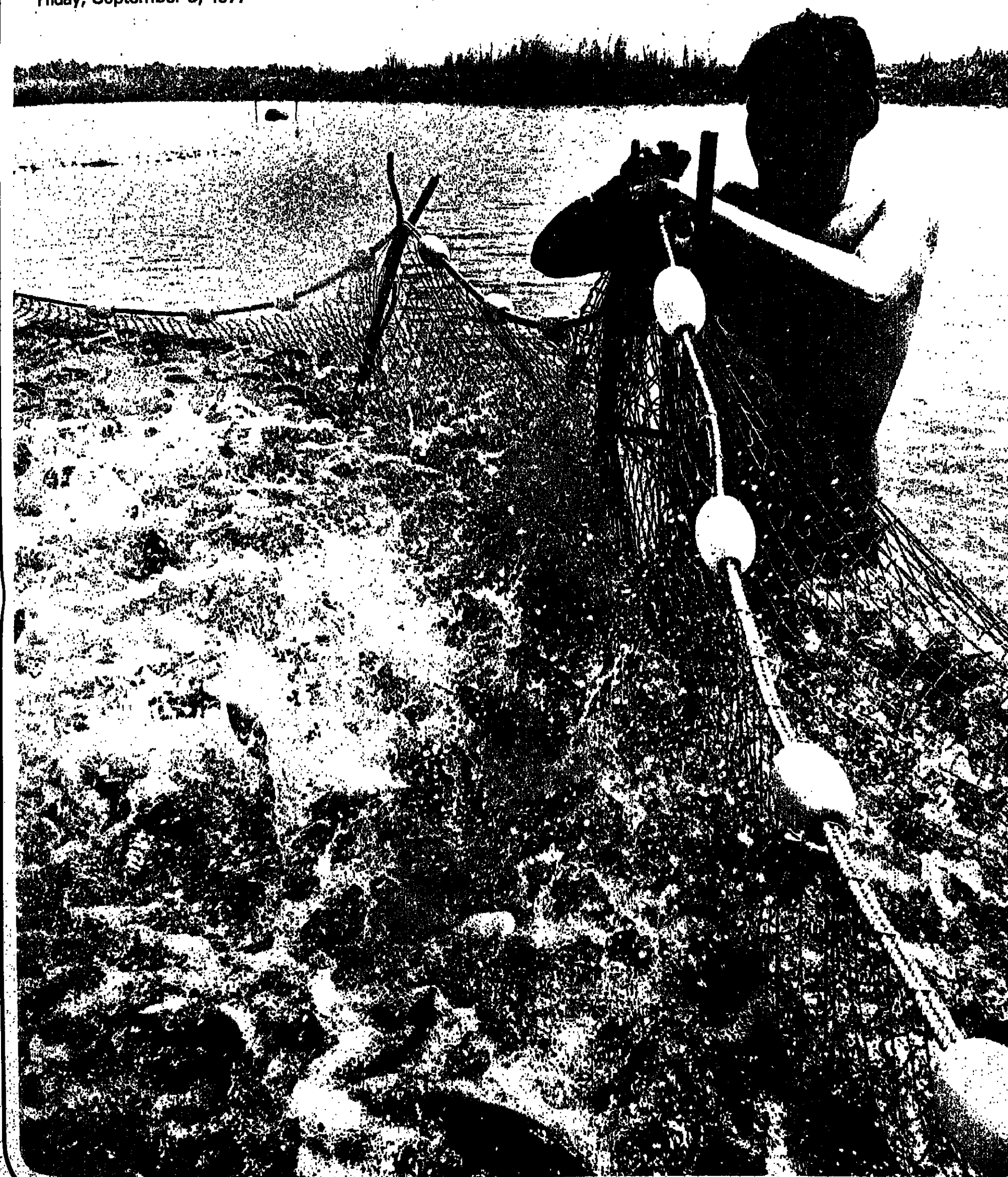
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THE JERUSALEM
POST
MAGAZINE

Friday, September 9, 1977

**Carp for the
Holy Days**



مركزنا من الأصل

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THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 9, 1977

مكزا من الأصل

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THE JERUSALEM POST MAGAZINE

PAGE THREE

Only Parker writes 8 km. without stopping

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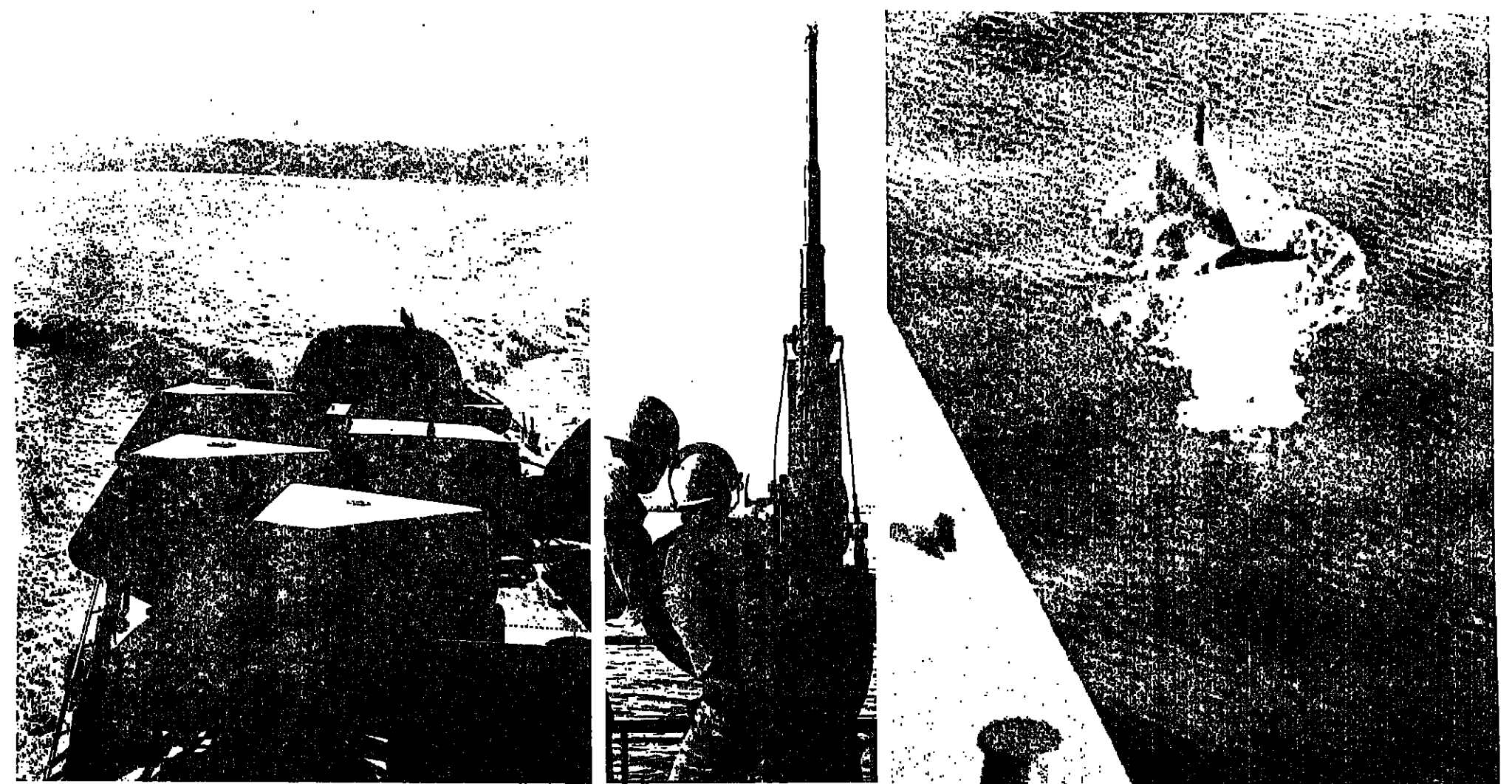
HAGAI LEWENSON AYALON Moshé Peres

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THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 6, 1974

مكز من الأصل



(Left) Reshef missile boat leaves wake against Sinai backdrop. (Centre) Sailors ready 80 mm. gun. (Right) A dolphin dances under the Reshef's prow.

(Photos: Goodman)

NO DILEMMA AT THE HORN

There is little reason to fear that the Red Sea has been turned into an 'Arab lake' after Djibouti, the newest member of the Arab League, this week closed its port to Israeli shipping, writes Post military correspondent HIRSH GOODMAN, after viewing the situation on the Horn of Africa from the deck of an Israeli Reshef-class missile boat.

THE HORN of Africa and the Red Sea have been thrust into world headlines of late, by the war in Eritrea, the Ethiopia-Somalia conflict; the independence of Djibouti. And its subsequent decision to bar Israeli shipping from its ports taken earlier this week. We have heard talk of the Red Sea turning into an "Arab lake"; of increased danger to Eilat-bound Israeli shipping; and possible tampering with the supply of oil from the Persian Gulf.

There have been disproportionate reactions in the press, both in Israel and abroad. There have been charges by Yemen, from San'a and by the Arab League and several dozen other forums, that Israel has grabbed control of the islands at the Bab-el Mandeb entrance to the Red Sea in order to protect her interests.

There have been hints in the world press that Israel maintains a surreptitious relationship with Ethiopia, for the same purpose. Few know the truth. Few have bothered to deny the stories — even the most outrageous of them.

The implications for Israel of what is going on at the Horn of Africa are — at this stage — confusing to say the least. While they are aware that the Arabs have twice managed to blockade shipping to Eilat, the military is not convinced that there is at present any sinister motive behind such actions. The politicians question on the subject hedge — as they are wont to do — and make vague statements intimating that we will have to "wait and see" what happens.

But there are implications for Israel. All maritime traffic enter-

ing and leaving the Gulf of Eilat — including much of Israel's supply of crude oil — is dependent on the attitude of those who control Djibouti and Eritrea. It is dependent on those who sit in the Yemen and South Yemen, in Sudan, Somalia, Saudi Arabia and Egypt.

FREEDOM OF shipping depends on many factors. Prominent among them is that Israel currently holds Sharm e-Sheikh — which affords her not only direct control over what enters and leaves the Gulf of Eilat (including ships to both Jordan and Saudi Arabia) but also the ability to blockade the Gulf of Suez and thus neutralize the Suez Canal, in retaliation for moves elsewhere in the region.

More than 90 ships pass through the Bab-el Mandeb Straits every day. On the average, only 10 of them are destined for Israel. Between 50 and 60 head for the Suez Canal, the rest pursuing their way to either Jordan or Saudi Arabia, where the Americans are in the process of constructing a Red Sea port.

Israel's placement at Sharm takes on added significance when seen in this light. The ability to undertake retaliating measures if any steps are taken to blockade Israel's passage to Eilat, reduces the importance of what happens at the Horn of Africa. It has long been apparent that one of the very few ways Israel can ensure her rights in the region is to be in a position to negate the rights of others to forge a situation of mutual deterrence.

There are two crucial points

for ships heading towards the Canal: Bab el-Mandeb, which is about 10 nautical miles wide, and the Straits of Yuval, at the entrance to the Gulf of Suez about seven nautical miles wide.

Both points are difficult to blockade, since a hermetic seal would require a larger navy than any of the countries in the region could deploy at this time. A selective blockade — against ships destined for a particular port or flying a particular flag — would require constant presence of ships faster, and better armed, than those of the country being threatened.

ISRAEL LONG AGO realized that neither of these possibilities could be ruled out entirely, that unforeseen circumstances could pose a challenge to deterrence. The navy accordingly maintains a fleet of Reshef-class missile boats in the Red Sea, presence at Bab-el-Mandeb, often backed up by smaller but high-powered Sa'ar vessels.

It is believed that with the naval force Israel has concentrated in the Red Sea, in particular the flotilla stationed at Sharm e-Sheikh, she today can take care of any potential problems in the Red Sea arena. It is also thought that had Israel considered it important enough at the time, she could have relieved the half-hearted blockade set up by the Egyptians during the Yom Kippur War.

The Egyptians have three main naval bases in the area — Adabiya, Ardaka and Safaga which together have an impressive array of naval ships, including Osa and Komar missile

boats, and fast rocket ships which can prove deadly when their utilization is coupled with an element of surprise.

While the Egyptian fleet in the Red Sea does not match that of Israel, the Egyptians do possess one important advantage. It takes Israel over a week to sail from Haifa to Sharm, while in less than a day the Egyptians can bolster their forces from bases in Alexandria, through the Suez Canal.

IT CAN TAKE between 20 and 40 hours for a ship sailing from Sharm to catch up with a potential problem at Bab-el-Mandeb. This fact was taken into account when the Reshef and its successors were built. The Israeli-designed and built craft can stay at sea for up to 10 days without refuelling, and can sustain its 50-man complement for weeks on end. The ship even has its own water desalination plant operating off the engine-cooling system.

The spaciousness of the Reshef's quarters is quite amazing. Every man aboard has the unusual luxury of his own individual berth. The four separate cabins that house the crew are each equipped with shower and toilet, and a TV (unusable except for those occasions when the ship is in Eilat) is latched to the forward bulkhead.

There is more evidence that the designers had the physical interests of the crew well in mind. For example, one can walk aft from the forward section of the ship without having to go up on deck. The engine room has a sound-proof cabin where the engineers keep their eyes on a

battery of impressive digital dials, which inform them what has gone wrong where and when.

With this very serviceable craft — with adequate fuel supplies and the ability to re-fuel at sea — at her disposal, it is hard to believe that Israel would see any point in stationing a force on the islands which dot the entrance to the Red Sea. According to people who have sailed past them, they are barren and sustain no life. It is doubtful whether Israel would risk international consequences for the privilege of stationing a few men on a sandy shoal which offers neither water nor food; neither protection nor services.

HAVING built the Reshef, Israel had to establish in the Red Sea an infrastructure which could service the naval force brought into the area. She could no longer lean on the existing facilities in Haifa for the overhaul, maintenance and repair of the ships. New facilities had to be built. Men — trained men — had to be brought in. The logistics of supply had to be set up. All this at the tip of Sinai, far from Haifa by land, further still by sea.

THE MOMENT an Israeli ship leaves the Sharm harbour, she comes within the range of Egyptian missiles. A tense start to a tense journey.

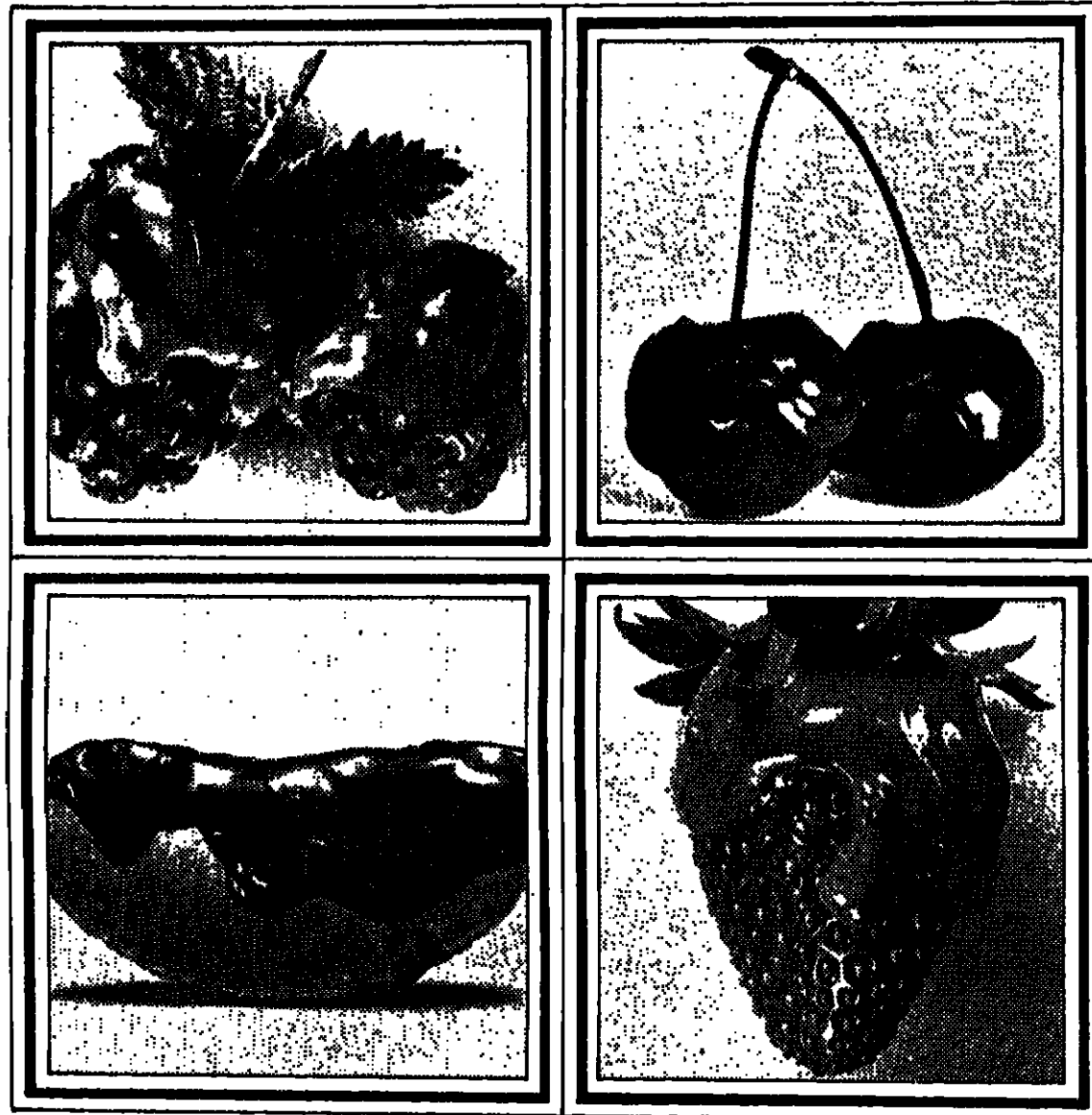
The tension was palpable as the Reshef slipped out of the bay early last week. Her captain was terse in his orders, precise in his wording. The possibility of danger was belied, however, by

(Continued on page 17)

THE JERUSALEM POST MAGAZINE

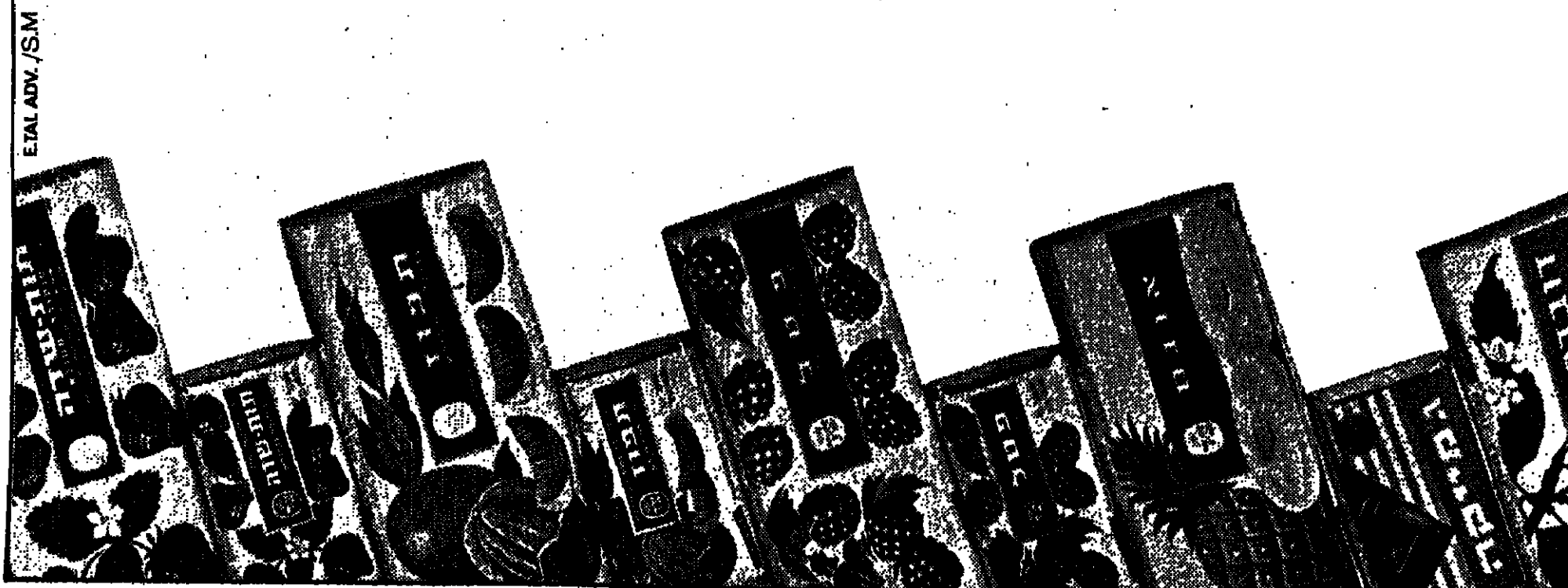
PAGE FIVE

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הכזה מן האצל

ALIVAH & ABSORPTION INFORMATION COLUMN קליטה

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

MECHESS

MAKING YOUR WAY THROUGH CUSTOMS

Among the stories told by new olim about their absorption, some of the most involved concern the clearance of their goods through customs. Each olah who has been through the process has his individual tales to tell. This experience does not have to be painful, if the olah is familiar with the customs regulations and the actual clearance procedure before he attempts to clear his belongings through customs.

First of all you should know, that as a new immigrant, (Temporary Resident A-1 or olah) you are entitled to certain customs concessions. These privileges are intended to (a) help you transfer your belongings to Israel, (b) to allow you to import goods duty-free, or (c) to allow you to purchase tax-free goods from an Israeli manufacturer.

General Exemptions

You will be exempt from paying customs duty, purchase tax and value added tax (V.A.T.) on personal and household items, certain tools, a truck for work or some equipment for a business which will be your source of income. Also, you will not be obliged to obtain an import license to bring in such items. However, it is advisable to prepare a list of the work tools you plan to import and have it authorized by the customs officials before you actually import these items. The economic adviser at each district office of the Ministry of Immigrant Absorption can help you prepare such a list. The adviser can also provide you with information on how to import a truck for your business.

If you import a private car, you will pay V.A.T., but be given a partial exemption of customs duty and complete exemption from purchase tax. It is important to note that many household items are exempt only if brought from the new settler's last country of residence — that is, the country where you lived for at least one year immediately before coming on aliyah.

Israeli manufacturers are interested, of course, in selling their own products, therefore you may find that many locally produced household items, equipment for setting up a business and motor vehicles, if purchased in Israel, are exempt from purchase tax and V.A.T. There is no customs duty on locally produced items. Many manufacturers also offer discounts on their goods to new immigrants.

Detailed information as to your exact customs privileges is available in the English publication, "Customs Guide for the Olah" No. 4, which is published by the Customs Authority. The guide can be obtained by writing to P.O.B. 320, Jerusalem, or from most Customs Offices in Israel. The Customs Authority also publishes various booklets which deal with specific aspects relating to the concessions available to the olah and these can also be obtained from the above addresses. Important: Learn the rules and regulations appearing in these guides — a large amount of the customs problems experienced by olim arise out of a lack of knowledge and understanding both of their privileges and the rules governing these privileges.

Period of Privileges

Generally, olim are entitled to customs privileges for a period of

three years for belongings and only two years for a motor vehicle. It is important to take note that these two periods begin as of the first date of entry into Israel in certain cases — for example, if you have been a student or serving in the I.D.F. and the conditions required are fulfilled — these periods may be extended. In all other instances these time limits are not extended.

Under extenuating circumstances, the Director of Customs has the right to extend your purchase tax exemptions through your fourth year if you have not used your customs privileges during your first three years for the following items: Israel-made refrigerators, oven ranges or separate cooking ranges, washing machines, heaters, television sets, cooking gas tanks, appliances and equipment for operating of gas appliances, including cooking gas containers and supply meters.

It is important to realize that all tax-free items must be of reasonable quantity and for your own personal use or that of your immediate family arriving with you.

To Buy or Not To Buy...Israel-Made

Having decided to purchase a certain item, the first thing you must consider is usually whether to buy Israel-made or imported items. There are certain advantages to buying Israel products:

- 1) You don't have to pay in foreign currency or exchange money for this purpose.
- 2) You are more likely to get prompt service if the item breaks down or is imperfect.
- 3) You don't have to clear the item through customs.
- 4) You are entitled to a discount from the manufacturer.
- 5) You are exempt from paying purchase tax and V.A.T.
- 6) You should receive the goods sooner than those imported from abroad.
- 7) Israel goods tend to use less electricity than imported goods and they don't have to be modified for use in Israel. With all this in mind, some immigrants, believing foreign goods to be of a higher standard than locally-made items, still prefer to buy imported articles. Before you do, find out about the relative quality of the items you intend to import, whether spare parts are available in Israel and whether the item can be serviced in Israel. If it is in need of repair.

The Customs has also signed agreements with certain manufacturers — those with a reputation for good service and high quality — specifying that if you buy certain items from these manufacturers, you may receive discounts of 5%-10% (20% on furniture). Don't be misled into thinking that every item available at a certain store or manufacturer carries a discount. Customs are able to provide you with lists of recognized manufacturers. Before you buy, call the personal imports division of your local Customs Office for the relevant information.

Buying the Goods

Once you have decided which items you want to buy, you must

get an order form from the store or manufacturer and take it in person to your local Customs Office. Important: take all your identity documents with you — your teudat olah, your teudat zehut and your passport (and if your current passport is not the one you came on aliyah with, then you must be sure to take that and any other old passports along, as well). Also bring along a copy of your rental contract, duly stamped, or proof of apartment ownership, to show that you are purchasing goods for your own use in your home. Make sure that the address on the lease or certificate of ownership corresponds with that on the order form.

When you take your form to the Customs Office, the clerk will check your papers to see that you are entitled to all the privileges that you are requesting, mark the goods in your teudat olah and certify it all with his rubber stamp. He will provide you with a form to take back to the store or manufacturer.

Buying imported goods with your customs concessions can be very frustrating. There is a lot of paperwork involved and you will have to shuttle back and forth between the Customs Office and the authorized sole agent's store, where you are buying the goods. The lines at the Customs Office may be long, so plan accordingly. They are usually closed in the afternoons and on Fridays. Most official forms are in Hebrew, so if you are not yet proficient in the language, it might help to take a dictionary or a Hebrew-speaking friend with you.

Categories of Imported Goods

Imported goods are divided into several categories (see Customs Guide for details). Briefly, (1) there are those items exempt from customs duty, purchase tax and V.A.T. only when brought from your country of last residence; (2) those exempt from customs duty and purchase tax and V.A.T. when imported from any country; and (3) those not exempt from customs duties and V.A.T. but are exempt from purchase tax. This applies when not imported from country of origin. Always check customs booklets or contact your local Customs Office for the latest information on categories of imported goods.

The Ministry of Immigrant Absorption has a customs adviser at its main office, Building 2, Kiryat Ben-Gurion, Jerusalem, who will give advice and guidance on customs problems. This adviser also helps maintain contact and carries out follow-up with the Customs Authorities. Please call Tel. (02) 81171 to arrange an appointment, or write to the Customs Adviser, P.O.B. 816, Jerusalem.

In order for you to enjoy your customs privileges, imported items must be ordered from a duly recognized sole agent and until recently you had to provide the agent with proof that you paid for the goods with your own foreign currency (with usually takes the form of a bank receipt) and that no allocation of foreign currency in any form was made by the

Treasury to finance such importation. According to a recent change in regulations, an olah may now receive allocation of foreign currency to pay for imported goods, but he will have to pay 15% general customs duty and also V.A.T. on the goods. Please remember that even goods ordered thus must arrive in your name and, where necessary, from your last country of residence.

Be sure to ask the agent how long it will take before your order arrives and how it will reach your home. You must receive the goods within the period of your privileges. If they arrive only one day to three months after the expiration date of your period of privileges, you will have to pay 1/3 of the import duties and full V.A.T. — if they arrive 3 to 6 months after the expiration of your privileges, you will have to pay 2/3 of the customs duty and full V.A.T.

Clearing the Imported Goods

Only the person who is entitled to the privileges or a licensed customs agent may clear the goods through customs. A customs agent requires authorization on an official form from the person entitled, in order to be able to clear the goods for you.

If you do agree to give your agent power of attorney, he will ask for all of your documents (passport, bill of lading, etc.). Always ask for a receipt for these documents and check them when they are returned to ensure that no improper additions were made. An agent will usually charge a fee for clearing your goods for you, but many people opt for this alternative anyway, as it saves a lot of time and frustration.

It is also very convenient if you don't have a car to transport your shipment to your home. Vans and taxis are available at customs, if you should decide to clear the goods yourself, but it is nevertheless still a good idea to arrange your own transport, so that you don't end up at their mercy (which could be costly) when you're stranded at the port or airport with all your things.

Know the Facts

Always familiarize yourself with all the details pertaining to the importation of your particular items. Remember to bring your delivery order (Bill of Lading issued in Israel by the shipping company or airline forwarding the consignment) and a special check list known as a "specification of effects." The delivery order may also serve the purpose of the latter if it contains the required information, as may an insurance certificate relating to the cargo, issued abroad. If no specification of effects is available, you will have to pay a fee for the preparation of the specification under customs control.

It is always advisable to get assurance from customs in writing on any questions that you may have. The Department of Customs and Excise itself states in one of its information booklets that "only written information supplied by the customs may be relied upon."

(S.E.)

HAIM OBADIE, the boy from Baghdad, is living a very sedate life in Holon these days, after 73 years spent in a variety of careers that included acting in silent movies, journalism, hat designing, running restaurants, selling hosiery, and designing tools for use in spacecraft and missiles. In his time he has made — and lost — many fortunes.

"I was born in Baghdad on January 31, 1904," he says. "I studied at the Alliance school, but unfortunately, the schools in Iraq were forbidden by the Turks to teach English after World War I broke out. So my brother, who became a police inspector, taught me. This was lucky for me: when the British liberated Baghdad in 1917, they found that the interpreter whom they had brought from Egypt couldn't understand the Iraqi dialect, so they had to have another interpreter. Although I was only 13, I got the job; I was even given a handsome uniform as a British officer. What is more, I reached the grade of 'interpreter, first class' — not bad for a 13-year-old boy, virtually self-taught."

When the war ended, Haim's major was appointed chief of customs in Baghdad, and he took his interpreter, first class, with him. At the same time Haim got an appointment as an assistant appraiser of Persian rugs.

The British brought a miracle to Baghdad, greater than any ever related by Scheherazade to Caliph Shahriyar — the cinema. Haim and two of his friends were completely bewitched by the new magic, and made up their minds that they had to get to Hollywood. He knew that his parents would never agree to such a scatter-brained project, so he said that he wanted to go to America to study medicine. A full family council was called, and the expedition was authorized.

Unfortunately for Haim, the family did not realize how much money was needed to get their young hopeful to the U.S. He joined a party of rug dealers, whom he knew from his job in customs, and went with them as far as Bombay. From there he took another ship to Alexandria. By the time he reached the Egyptian port, he had spent all his money. Some cousins found him a job in a British firm, and there he remained for five long years.

BUT ABSENCE made his ardour for Hollywood burn all the brighter. He purchased a make-up kit, and false beards and moustaches; he practised acting in front of a mirror. Eventually, he had saved enough money to go on to the land of his dreams; and in May, 1928, he at last reached the film capital.

In all Hollywood there was no man more smartly dressed. He had an elaborate wardrobe of tailor-made clothes — tuxedos,



Haim Obadie in the authentic regal outfit of a Baghdadian with Valentino in 1928, looking at 'Al Aroussa,' between scenes of 'The Son of the Sheikh.'

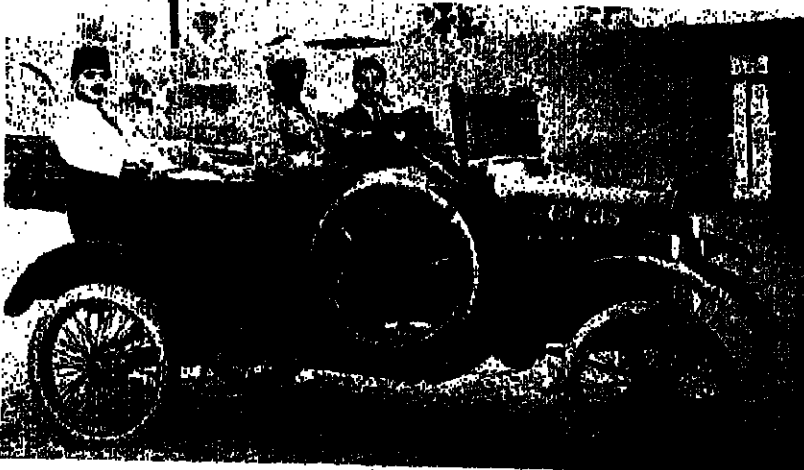
FRIEND OF THE SHEIKH

Haim Obadie, an Iraqi Jew who once appeared in films with Rudolph Valentino, Charlie Chaplin, Tom Mix and other stars of the silent screen, has also been a journalist, rug merchant and industrialist. Today he lives quietly in Holon, busily engaged in writing his memoirs. PHILIP GILLON reports.

Wearing a fox, on his first day as interpreter for British Intelligence.

Valentino as the 'Son of the Sheikh.'

Obadie as a young man...



sports clothes, snappy shoes, everything needed for a star. The only trouble was that, if he had been waiting for Hollywood, Hollywood had not been waiting for him. His first port of call was the Paramount casting office, where he joined 160 other dreamers. One said that he had just had a job as an extra six weeks before. Another said that his experience was even worse. Everybody told him depressing stories.

Suddenly the window of the casting office opened, and a man put his head out. He shouted, "I want four cowboys and two little girls. That's it for today. I'm sorry, ladies and gentlemen." The window closed, and the crowd drifted away.

Haim waited till they had all gone, and then went into the office. He told a man at a desk how he had come all the way from Baghdad to be an actor, and about the trials he had faced on the way. The man was very sympathetic, gave him a card to register, told him to register at all the other studios, and suggested that he get an agent. He also gave him some practical tips, such as not to hire cars, but to thumb lifts — all cars went to the studios.

I was excellent counsel, but meanwhile the aspiring star had only \$3 a week rent, and he had a very healthy appetite. So he got a cheap yard cleaner for 75 cents a day. The woman who employed him took one look at his tailored clothes and gave him some scraps. She also provided him with breakfast and lunch, thereby solving a major problem.

His daughter was Dale Fuller, a character actress who had appeared in every Von Stroheim picture. When Haim told his employer about his hopes and ambitions, she said that he would never get into movies by applying for jobs: he had to find a way through the back door.

She questioned him closely about Egypt. He mentioned that he had a friend in Alexandria who was starting a cinema magazine. "That's it!" she cried. "Get yourself a press card, and interview the stars. That's how you'll get in."

He duly got his press card from his friend; an illustrated weekly in Cairo, *Al Aroussa* ('The Bride') also agreed to accept his stories. Haim believes he was the first accredited Hollywood correspondent to represent any Arabic paper in the world.

HIM AND HIS mentor chose eventually the first star he was to interview. Victor McLaglen, the broken-nosed giant and performer in many great he-man roles, had been Chief of the Military Police in Baghdad. He had known Haim's brother, the police inspector, and spoke Arabic very well. He agreed very readily to be interviewed.

and as he looks today.



The story appeared not only in Cairo, but also in a Los Angeles paper. Haim needed no further credentials in Hollywood, the home of illusion, which readily accepted other people's hocus-pocus. He was established as a famous journalist.

From being an interviewer to getting parts was a quick and easy step. He acted with Rudolph Valentino in *Son of the Sheikh*; with Charlie Chaplin in *Circus*; with Syd Chaplin in *Charley's Aunt*; with Harold Lloyd in *Big Brother*; with Tom Mix and Billie Dove and Colleen Moore and Ramon Navarro and Reginald Denny and Milton Sills and Monte Blue. He also wrote them up for *Al Aroussa*. All his parts were small.

"The stars were all marvellous people," he recalls. "They were very nice to me. But then, suddenly, I fell out of love with Hollywood. I suppose it was because I was earning a lot of money but had to spend more to keep up a front — I had to have an agent and publicity man, I threw swanky parties, I lived high, wide and handsome. And I was constantly in debt."

WHAT WAS a retired interpreter, customs clerk, rug expert, journalist and film star to do? Obviously, he should start a women's hosiery business. After three years, his company, Mildor, had 22 hosiery stores.

Then he started operating a hamburger stand to oblige a friend: he did so well that in two years he was running seven such stands. From this it was a logical step to enter the restaurant business; together with a friend, he opened two restaurants, one in Wall Street, the other in the Empire State Building. When World War II broke out, business declined and Haim sold out to his partner (who went on to become a tycoon).

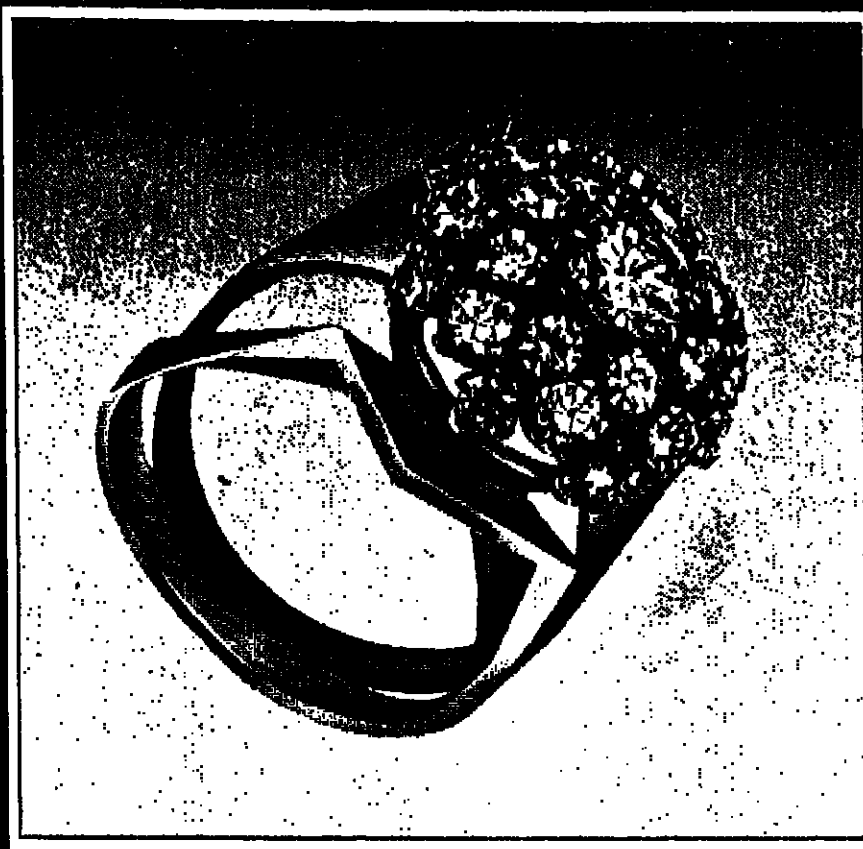
Haim was nearly broke; from being a big capitalist he was once more on his beam ends. He borrowed enough money to take an aptitude test, and was advised to become a machinist. A further loan got him through trade school. Then he went to work for Lockheed Aircraft, and remained with them throughout World War II.

After the war he ventured forth again as an entrepreneur, this time as a designer of women's hats, turbans and accessories. One of his hats could be worn 10 different ways. He sold 500,000 of one design of a cap, scarf and bag to match. But he was way out of his depth; his competitors soon learned to copy his designs, and they sold many more than he could.

BROKE again, and tired of the battle, he decided to seek stability and security. So he joined the Hughes Aircraft Company as a prototype machinist and tool designer for spacecraft and missiles. He worked for two years on the "Maverick." He won an award for craftsmanship.

This period marked the end of his wanderings, apart from his trip to Israel to settle in Holon in 1969. He lives there on his pension from the Hughes Company, and spends his time moulding his experiences into a novel. Incidentally, in the course of his travels, he became a believer in the teachings of Abdul Baha, founder of the Bahai movement.

"Of course, I am a Jew," he says. "But I like the Bahai approach of seeking the good in every religion. And there is no hatred in the Bahai teaching. That appeals to me very much — I hate hatred." □



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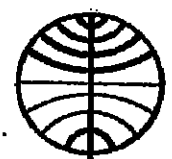
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Despite increased mechanisation, some fish pond jobs still must be done by hand. (Above), man handles net to harvest carp. (Below), the fish are sorted before being sent to market.



TECHNOLOGY IN THE FISHPOND

Israel's fish-breeding industry has adopted a wide range of new techniques, and is able to produce a much greater supply than the local market demands—even during the holiday season, reports YA'ACOV FRIEDLER. Photographs are by DAVID RUBINGER.

INTENSIVE fish breeding, first developed in Japan in 1886 and widely copied abroad, is now being undertaken successfully in many Israeli fish ponds. The method — which was introduced here several years ago — has been adapted to local conditions, and the breeders believe they have now got it just right.

As a result, the average yield of the fish ponds has been raised from 280 to 400 kg. per dunam annually, with some kibbutzim already producing up to a ton per dunam. Thanks to this method, the only limitation is the one imposed by the market, as the demand for pond fish has not grown appreciatively over the past decade and has remained at a steady 14,000 tons annually.

Intensive breeding has made it possible to reduce the area of fish ponds and consequently the amount of water the breeders use. During the past couple of years one-fifth of the national total of 50,000 dunams of ponds were dried; the land is now used to cultivate cotton and other export crops.

Another 10,000 dunams are in the process of being turned into field crop areas within the next two years. More will be converted if profitable crops are found for the land, as the breeders will be able to do with very much less than 30,000 dunams to produce all the fish Israelis can eat.

AFTER MUCH trial and error, the intensive breeding system in

Israel is now based on three devices that increase the oxygen in the ponds and thus make a very high fish density possible: The Japanese paddle wheel, the American floating pump (which creates a big splash), and a blower.

THE breeders have also reduced wastage by introducing "demand feeders" that enable the fish to eat all they want by pushing their snouts against a feeder.

Some ponds have feeders operated by automatic timers, which release controlled quantities of feed at specified time intervals, but stop the flow if the fish do not eat what has been released. This device was openly "pinched" from poultry breeders. □

THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 9, 1977

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP

POST PULLOUT GUIDE

The Poster

THEATRE

Tel Aviv

ALL MY SONS — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Nahmani Hall, 17 Nahmani, Saturday and Sunday at 8.30 p.m.)

DO YOU KNOW THE MILKY WAY — A feeble, contrived play set in a mental asylum about a soldier seeking his lost identity after coming from war. By the Habimah Troupe. (Habimah's Small Hall, Sunday and Wednesday at 8.30 p.m.)

400 AND MAGOG — Musical satire written by Yehoshua Sobol. Directed by Nola Cillon. Music by Yoni Rechter. (Tzavta, 30 Ha Givoli, tonight at 9 and midnight; Tuesday at 9 and 11 p.m.)

THE GOOD WOMAN OF SETZUAN — Habimah's production of Brecht's play translated by Shimon Sandbank about a good woman destined to live in a corrupt town of sinners. (Habimah's Large Hall, Saturday and Thursday at 8.30 p.m.)

GROUNDWATER — New Habimah production by Hillel Mittelpunkt. Directed by Amri Huzan. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Saturday and Thursday at 8.30 p.m.)

IN A PANIC — New play by Shimon Israel. With Motti Giladi. (Bat Dor, 30 Ibn Givoli, Saturday and Wednesday at 8 and 10 p.m.)

MOMENTS — Habimah Theatre production of Nathan Alterman's musical about Little Tel Aviv of the 30s. (Tzavta, 30 Ibn Givoli, Wednesday at 8.30 and 10.30 p.m.)

SATURDAY, SUNDAY, MONDAY — Habimah's production of the comedy by Eduardo de Filippo. (Habimah's Large Hall, Sunday and Wednesday at 8.30 p.m.)

THE Taming of the Shrew — The Cameri's production of Shakespeare's comedy about the man who treated a woman the way a trainer treats lions in the circus — and proved the method's effectiveness, in Yosef Milo's interpretation which attempts a lot and goes nowhere. (Cameri, 101 Disengoff, Saturday, Sunday and Wednesday at 8.30 p.m.)

Haifa

ALL MY SONS — (Haifa Auditorium, Wednesday at 8.30 p.m.)

DON JUAN — Haifa Municipal Theatre's presentation of Yacov Shabtai's play about a modern, Tel Aviv-based Don Juan who operates a used car lot but spends most of his time pursuing women. Despite occasional wit, the play is rather empty. (Haifa Municipal Theatre, 50 Pevaner, Saturday, Wednesday and Thursday at 8.30 p.m.)

THE MADWOMAN OF CHAILLOT — Haifa Theatre production of the play by French playwright Jean Giraudoux. (Haifa Municipal Theatre, 50 Pevaner, Sunday at 8.30 p.m.)

Other Towns

IN A PANIC — (Kiryat Haim, Beit Ha'am, Tuesday at 11.30 p.m.)

THE MURDER OF PIERROT — By the Beerahba Theatre (Beerahba, Sunday)

TWELFTH NIGHT — Shakespeare's play translated by Elud Manor. (Beerahba, Wednesday)

ZOO STORY — By Edward Albee, Produced by the Beerahba Theatre (Beerahba, Saturday, Thursday)

ENTERTAINMENT

Jerusalem

ARMONIA FOLKSONGS — Sung by David Revend. (Tzavta, 30 King George, Saturday at 9 p.m.)

HAGASHASH HANIVER — The comedy trio in a musical programme of political satire. (Tel Ha'am, 11 Bezalel, Saturday at 9 p.m.)

HEAL FOLKLORE — (Khan, opposite railway station, Wednesday at 9 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Khan, opposite railway station, Thursday at 9 p.m.)

Tel Aviv

CHOCOLATE, MENTHE, MASTIK — In "The First Night" (Bat Dor, 30 Ibn Givoli, tonight at 8.30 and 11.30; Beit Ha'am, Wednesday and Thursday at 9 p.m.)

CHOCOLATE, MENTHE, MASTIK — Israeli songs. (Tzavta, 30 Ibn Givoli, Sunday at 9 p.m.)

MUSIC

Jerusalem

ISRAELI BACH SOCIETY — Double concert by organ and harpsichord with Eli Freund and Jan Jozsef (USA). Works by Bach and Handel. (International Evangelical Church, 30 Nahmani, Saturday)

Tel Aviv

THE GANTLEMAN CHAMBER PLAYERS — Works by Feldman, Kopyman, Opland, Parke, Kopyman. Organ. (Tel Aviv Museum, Saturday at 8.30 p.m.)

For last minute changes in times of performance, or where times are not available, please contact Box Office.

FRIDAY, SEPTEMBER 9, 1977

HAGASHASH HANIVER — (Ohal, Beit Arlosoroff, 6 Bellinson, Wednesday at 8 and 10.15 p.m.)

YONATAN GEFEN — "Living Room chat." (Tzavta, 30 Ibn Givoli, Monday at 9 and midnight)

Haifa

ADAM AND HAVAI — Musical comedy by Yonatan Gefen. (Bin Hod Amphitheatre, tonight at 10)

AZ M'GIT... NEMT MENI — Yiddish entertainment with Yacov Bodo. (Haifa Auditorium, Saturday at 8.30 p.m.)

MATTI CASPI — Singing songs and plays his guitar. (Shavit Theatre, 3 Hasport, tonight at 10)

Other Towns

CHOCOLATE, MENTHE, MASTIK — (Arad, Sunday at 9.30 p.m.; Kiryat Haim, Beit Ha'am, Tuesday at 9 p.m.)

Other Towns

KIBBUTZ CHAMBER ORCHESTRA — Works by Corelli, Partos, Bartok, Haydn. (Kibbutz Gazit, Thursday)

DANCE

FLAMENCO DANCING — with Silvia Duran. (Jerusalem, Khan, opposite railway station, Saturday at 8.30 p.m.; Haifa, Beit Ha'am, tonight at 10)

CLASSICAL SPANISH DANCE — with Deanna Belcher. (Tzavta, 30 Ibn Givoli, Thursday at 9 p.m.)



Dirk Bogarde briefs Generals Paul Maxwell, Sean Connery, Ryan O'Neil and Gene Hackman in "A Bridge Too Far."

FILMS IN BRIEF

AIRPORT '77 — Another star-studded air adventure film inspired by Arthur Haley's best-seller "Airport."

ALICE IN WONDERLAND — Release of the Walt Disney cartoon classic which combines Alice in Wonderland with Through the Looking Glass.

AMICI MIEI — Created and partially filmed by the late Pietro Germi; the romping escapades of a group of middle-aged men, whose friendship is cemented by a love for absurd pranks. An assortment of shenanigans which vary from good farce to depressing to take the film seriously.

ANNIE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

BATTLE OF MIDWAY — Plenty of action and suspense, with Hal Holbrook as the head of a U.S. naval combat intelligence group that broke the Japanese secret code during World War II. Excellent cast includes Charlton Heston, Henry Fonda and James Coburn.

BLAZING SADDLES — Take-off of all those western Hollywood has ever made. Expect anything to happen in this, Mel Brooks' latest extravaganza. (At one point about 2000 and his entire orchestra appear in evening dress, playing the theme song amid the desert oasis). Great stuff.

A BRIDGE TOO FAR — Film version of Cornelius Ryan's book based on the true story of the drop at Arnhem by British and American paratroopers to secure the Rhine bridges for the advancing allied forces. The operation resulted in a ghastly and costly failure.

CARRIE — About a young mouse-like girl who discovers she has psychic powers. Film builds up to devastating climax as Carrie, tormented by her mother and classmates, takes her revenge.

THE DOMINO PRINCIPLE — Unconvincing, unexciting assassination thriller. With Gene Hackman, Candice Bergen and director Stanley Kramer, all the ingredients are there, but it never gets off the ground.

THE EAGLE HAS LANDED — Based on a fictitious story by Jack Higgins about a German commando operation to kidnap Churchill in a raid in which the Germans are disguised as Polish troops stationed in Norfolk.

FANTASIA — Brilliant, delightful dream-like Walt Disney classic. Recommended for the whole family.

FUNNY PEOPLE — South African filmmaker Jamie Uys traps people in practical joke situations, with hidden camera technique. Hilariously ridiculous reactions of passers-by turn to queasy laughter when the gullibility of under-educated blacks is exploited.

HARRY AND WALTER GO TO NEW YORK — Likeable comedy of the 1930s in which Michael Caine plays a cool and cultivated millionaire safe-breaker. James Caan and Elliott Gould jolly along as a couple of vaudeville pick-pockets, determined to reach the big bank safe before him. Some memorable laughs in an exclusive New York private club.

HEBDA — Royal Shakespeare Company production, directed by Trevor Nunn. Glenda Jackson's portrayal of the frustrated Hecuba is more cruel than it is troubled. Her powerful talents are fortunately disciplined by an outstandingly good cast including Timothy West and Jennie Linden.

KAZABLAN — Colourful home-made Israeli musical with hero Yoram Golan happily singing his way through various interesting Sephardi-Ashkenazi problems while finally finding the heroine's heart.

KING OF HEARTS — Comedy set in World War I background. About a Scottish soldier who tries to save a small French town from destruction by the Germans and unwittingly becomes king for a day, ruling the harmless inmates of the town's asylum.

THE LAST TYCOON — F. Scott Fitzgerald's last novel about movie boy-racer mogul Irving Thalberg (Robert De Niro) and his inexplicable romance with a young girl, set in 1930's Hollywood. Full of Harold Pinter pauses, Sila Kazar directorial coaching, Tony Curtis and Jeanne Moreau with mustache and lipstick.

THE LOST HONOUR OF KATHARINA BLUM — Political thriller about journalist character assassination, based on Heinrich Irging Thalberg (Robert De Niro) and his inexplicable romance with a young girl, set in 1930's Hollywood. Full of Harold Pinter pauses, Sila Kazar directorial coaching, Tony Curtis and Jeanne Moreau with mustache and lipstick.

THE MARK BROTHERS AT THE CIRCUS — (1930) Groucho sings "Lydia the Tattooed Lady" as he, Chico and Harpo save a circus from bankruptcy.

THE MOUSE THAT ROARED — 1959 British satire in which the Duke of Grand Fenwick declares war on the U.S. Stars Peter Sellers in a number of roles, Jean Seberg, David Kosoff, Leo McKern.

NETWORK — Examines TV's ability to influence and brainwash while depicting people struggling for power in running a major American network. Involves in TV politics are Peter Finch, who portrays a newscaster, Faye Dunaway, a top executive, and Robert Duvall, a top network officer.

OPERATION THUNDERBOLT — The Israeli-made film of the Entebbe rescue mission directed by Menahem Golan. This one stars real Israelis including some familiar ex-Cabinet faces. Fast paced and more convincing than the previous versions.

ROCKY — Made with a rockbottom budget of \$1m. and written in three days by Sylvester Stallone — who also stars in the title role — the film became an Academy Award winner for best picture, best director. The story of an impoverished, once-third-rate boxer who rocks to success and gets to play the world heavyweight champion parallels Sylvester's own life story.

SILVER STREAK — Gene Wilder, Jill Clayburgh, Richard Pryor, Patrick MacGoohan and others on a Los Angeles to Chicago train-ride full of entertaining murders, intrigue, thrills, belly-laughs, and \$500,000 worth of train-crash. Directed by Arthur Hiller. U.S.A. 1078

THE SPY WHO LOVED ME — The latest in the James Bond series with Roger Moore as 007. Also with Richard Kiel as the 7ft. 2ins. tall "Jaws."

A STAR IS BORN — Book version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

TENTACLES — About a man-eating squid, if Jews stopped you from paddling, this will stop you from deep sea diving.

WUTHERING HEIGHTS — Remake of film adapted from Emily Bronte's novel about the strange and haunting love of Catherine and Heathcliff in pre-Victorian England.

OPERA

THE ISRAELI NATIONAL OPERA — Producer: Edie de-Philippo, Conductors: Alexander Tarski, Arich Levanon, Thomas Cressage Fuller.

EUGENE ONEGIN — By Tchaikovsky, with Walter Plante, Harrison Sykes, William Read, Richard Shapp, Susan Eichelberger, Viorica Pop, Margaret Pearlman, Misha Persanov, Sheldon Fine. (Tel Aviv, Saturday and Wednesday)

FOR CHILDREN

GOLDYLOCKS AND THE THREE BEARS — Play of the famous fairy tale. (Haifa, Shavit, 3 Hasport, Saturday at 11 a.m.)

PINOCHIO — Film in English. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

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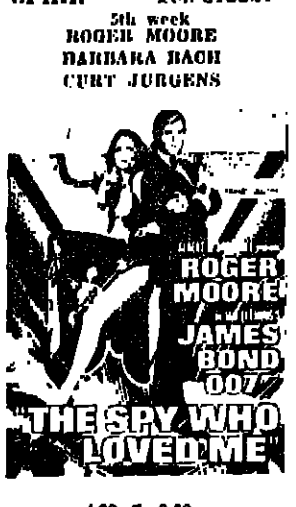


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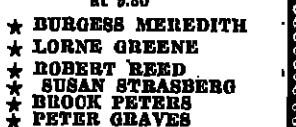
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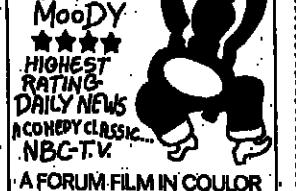
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Sat., Weekdays 7.15, 9.30

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best picture, best director
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Starring
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in a successful comedy
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**THE SPY WHO
LOVED ME**
4, 7, 9.30

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A STAR IS BORN
BARBRA STREISAND
4, 7, 9.30

LILI

MISSY SPACEK
PETER LAURIE
CARRIE
Sat. Weekdays 7.15-9.30
Mats 4.30
LOUIS DE FUNES
L'Aile ou la Cuisse

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6th week

The Comedy of Comedies
FUNNY PEOPLE
4, 7.15, 9.30

RAMA Tel. 721812

Sat., Weekdays 7.15, 9.30

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GEORGE SEGAL
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**The Duchess and
The Dirtywater Fox**
In colour
Perfs. 4.45, 9.00

OPHIR Tel. 615521

2nd week

ROGER MOORE
BARBARA ANDERSON
CURT JURGENS
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LOVED ME**
4.30-7-9.30

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CINEMA PRESENTS
Starting Sat. 10.8
For All Family
at 7.15

**WALT DISNEY'S
ALICE
in Wonderland**

2nd week
at 9.30

* BURGESS MEREDITH
* LORNE GREENE
* ROBERT REED
* SUSAN STRASSBERG
* BUCK PETERS
* PETER GRAVES
* BARBARA ANDERSON

RAMAT GAN Cinemas

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6th week

The Comedy of Comedies
FUNNY PEOPLE
4, 7.15, 9.30

SEPTEMBER 9 — SEPTEMBER 15

THIRDPARTY



Amnon Shamosh

ARABIC-LANGUAGE programmes
15.30 News roundup
16.32 Biweekly Magazine on culture and entertainment
18.00 Know Israel
18.20 Quiz for Ramadan

19.57 Programme announcements
19.30 News
HEBREW PROGRAMMES
reunite at 20.00 with *O' Yarsael*
Profile of Rebbe Yissroel of Solovitch
spiritual father of the Musar movement
20.00 The Night and the Dead: Raymond
Walsh's 1935 film starring Alvy Ray
Cliff Robertson, Raymond Massey
Lill Sit. C.Y.R. Barbara Nichols, based
on Norman Mailer's novel about the
camaraderie of WWII soldiers stationed
in the Pacific.
20.35 News
21.00 *THE MOUNTAIN* (TV)
19.57/20.00: 19.00 to 19.30: 19.30 to 19.57

Laverne and Shirley, 10.00 Document
 lary, 18.90 News in Hebrew, 20.00
 News in Arabic, 20.00 Happy Days
 and the World, 10.00 The World of
 Churchill's People, 25.00 News in
 English, 22.14 Mystery Movie.

7.11 Morving concert — Josep
 Karuniski, Comedy Theatre: Yehuda
 Mendel Sosenko, 10.00 The Russian
 Songs Without Words (Shimono
 Mahor, Sh. Romli-Rhila)
 8.00 Stereo: Racial — Minda
 Pugh, 10.00 Stereo: Yucca Nat
 Presides (Book One)
 about inaccuracies in sciences
 research. "Fiction Model"

Scherzo; No. 2 in E-flat

18.05 (Stereo); Jerusalem Symphony Orchestra — Handel: Coronation Anthem from Zadok, the Priest (Lukas Foss); Beethoven: Piano Concerto No. 5 (Arthur Schnabel); Alexander Schneider.
18.05 "Who is afraid of Josephine the singer?" — Programme on Franz Schubert
18.05 (Stereo); Jerusalem Symphony Orchestra — Beethoven: Piano Concerto No. 5 (Arthur Schnabel); Alexander Schneider.

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19.17 Audio Reading: Chronicle I, 19.24
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20.05 Special: Special programs for Road
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TRAINMENT

WHAT'S ON

Notices are accepted for this column at the rate of IL17.28 per line including VAT; publication daily over a period of a month costs IL280.90 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Plant a Tree in Israel with Your Own Hands: free tours for planters to the hills of Judea leave every Monday and Wednesday from Jerusalem and Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Karen Kayemet LeIsrael (Jewish National Fund) in Jerusalem, King George Ave., corner Rehov Keren Kayemet, Tel. 02-32241. In Tel Aviv, 86 Rehov Hayarkon, opp. Dan Hotel, Tel. 02-224449.

Jerusalem

CONDUCTED TOURS

Hadassah Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 10 and 27.
2. Mt. Scopus Hospital: Tours from 9.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 618111.

3. Morning half-day tour of all Hadassah projects, \$4 per person towards transportation. By reservation only: Tel. 418233.
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Huber Building, Buses 9 and 28. School of Education bus stop. Further details: Tel. 35490.

American Mizrahi Women. Guest Tours — Jerusalem — Tel. 232758.
Emunah — World Religious Zionist Women's Organisation. Tourist Centre, 26 Rehov Ben Maimon, Tel. 02-62498, 30620, 31158.
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Canadian Hadassah-Wise Office, 116 Rehov Hayarkon, Tel. 227090, 8 a.m.-2 p.m.
Pioneer Women — Na'amat. Free morning tours. Sunday, Tuesday, Thursday, by appointment. Call Tel. 261111, ext. 280, Tel Aviv.

ORT Israel. For visits please contact: ORT Tel Aviv, Tel. 233231, 722291-2; ORT Jerusalem, Tel. 533111; ORT Netanya, Tel. 33711.
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Rehovot

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ART GUIDE

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Jerusalem MUSEUMS

Israel Museum. Exhibitions: Homage to Yitzhak Danziger; Michael Gittin, Works 1974-77; Tetrastich by Buckminster Fuller, and The Donkey and the Darling by Larry Rivers and Terry Southern — storybooks containing lithographs; Our Pupils at Work — Photography, Youth Wing; Ancient Art — the Norbert Schimmel Collection; Greek Vases from the Jan Mitchell Collection; Gallery for Neighbouring Cultures; Our Pupils at Work, 1877 — Youth Wing; Educational Exhibition on Mesopotamian Culture, Youth Wing.
Special exhibit: Jewish ladies' adornments, Eastern Europe, 19th-20th century.

THE ROCKEFELLER MUSEUM IS CLOSED FOR REDECORATION UNTIL (AND INCL) SEPT. 14.
THE ISRAEL MUSEUM WILL BE CLOSED FOR ROSH HASHANA, SEPT. 13, 14.
Normal visiting hours are:

Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Only certain temporary exhibitions open Saturday. Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun. — Thurs. 10 a.m.-5 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Caesarea or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel.

GALLERIES

Gallerie Vision Nouvelle: Y. and S. Hamiche, Khazet Hayotzer, original prints by contemporary European artists. Tel. 02-618864, 280031.
Jerusalem House of Quality, 13 Derech Hevron. Exhibition of silver and gold religious articles by Jerusalem artist Rudi Michael. Opens Sept. 11 at 8.30 p.m.

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Not for the prissy

BILL OF FARE

AMONG THE MORE pleasant experiences are those which are totally unexpected.

Thus, when we were asked to join a group of Haifa University students bidding farewell to one of their number, we imagined that the company would be good, but we had fewer expectations with regard to the food. Leaving the leafy heights of Olympus, we made our way to the furore of Radar Hacarmel.

There we were taken to the restaurant of Shaul Dadon, at 8, Rehov Daniel. An aroma of grilling meat pervades the atmosphere around it and a large sign on either side of the entrance announces that it is kosher.

As soon as the eight of us had settled ourselves at two tables pushed together, we were approached by Mrs. Dadon. "If you want chips you have to tell me now because I always start them from scratch."

The chips, when they did come were a triumph, hot, crisp, and without a hint of grease.

Also noteworthy were the various salads set out on the table. They included home-made pickled cabbage, cucumbers and peppers. Seeing the assembly of Ashkenazis, Mrs. Dadon asked if she should bring out one of their

specialties, fried hot peppers. We assured her she should, and they were delicious.

MEANWHILE, Dadon himself presides over the grill outside. I decided to try my luck with the stuffed spiced, a Moroccan specialty which one sees all too rarely in local eateries.

This particular version was excellent, if far less peppery than I have been used to expect. To make up for this, a dish of very hot sauce stood on the table. For those unacquainted with the dish, it would have seemed like a very nice rough, home-made Mediterranean sausage.

Meanwhile, my companion proved her adventurous spirit by ordering the testicle of a bull — grilled naturally. For those who are not prissy (and especially lovers of sweetbreads, which are almost non-existent in this country) the dish is highly recommended.

At the same time, those with more conventional tastes can be assured that the steaks and kebabs ordered by our friends were also juicy, tasty and tender. We ended with hot, very sweet, mint tea.

The bill, which included assorted beer and soft drinks, came to exactly IL100 per couple.

H.L.S.

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Ashdod: 8 Rehov Mogila, Tel. 33866

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Atarim St., Tel. 288865
Haifa, 22 Herzl St., Tel. 6454034
126 Hanassi Ave., Tel. 82277
Jerusalem, 8 Shimon St., Tel. 224824
Netanya, 4 Herzl St., Tel. 22847
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מגזין הארץ

HOW MUCH will a respectable looking present cost this Rosh Hashana? Bearing in mind that most people's budgets are shrinking by the month, I made a brief survey of three different types of gift shops in Tel Aviv earlier this week, and came up with some reasonable solutions to the present problem. Some are as modest as IL20 or IL30 apiece, but on average they range between IL50 and IL100.

At Beit Halaahmi on Rehov Pinsker, most prominently displayed are fancy imported Italian and German glassware, with bowls and sets of glasses often running into several hundred pounds apiece. Upon closer inspection, however, you can find items such as a set of four bar-textured Italian glass tumblers for IL50 or pretty enamelled saccarin boxes for IL36 each.

Best of all is the shop's bargain corner, with plain glasses at IL7.50 each, baskets in varying sizes from as little as IL15, and at-

Solving the gift problem

tractive natural pine bowls also at IL16. Baskets can be filled with fruit or candy.

If budget is not the main consideration, Beit Halaahmi have a very attractive range of copper pots, jugs and dishes, mostly Moroccan or Persian in origin, which make beautiful containers for plants. They start at IL99, and go up as far as IL790. The shop has a particularly good range of local hand-thrown ceramics, including good-looking country-style casseroles averaging IL200 each, all in earthy tones.

A new line is a complete range of non-iron cotton satin tablecloths, made here by Argaman. Their boldly coloured, predominantly geometric prints bear a distinct Scandinavian, Marimekko influence. Prices here start from IL188.

Catherine Rosenheimer

LIKE BEIT HALAHHMI, Piccolo, at 50 Rehov Ibn Gvirol, has been in business for 25 years. Their specialty is very attractively and imaginatively packaged sweets and chocolates, as well as more elaborate presentation baskets. Proprietor Varda Korn, who set up shop when Ibn Gvirol street cut the sand dunes, prides herself on the fact that the chocolates she sells, made by Steinhardt and by private confectioners, are never more than a day or two old.

There is a charming range of fancy felt presentation boxes for children, shaped like faces, policemen and giraffes. They are specially made for the shop by a 78-year-old Italian woman, and

priced at IL50 each.

Piccolo also offers a high-priced spread of fancy baskets, containing anything from a bottle of wine combined with chocolates and fruit, to complete sets of dinnerware and glass. Some cost IL200, others as much as IL1,100. But whatever the price, the emphasis is always on beautiful presentation, up to the standards of the finest shops I have seen anywhere.

FAR NEWER on the Tel Aviv shopping scene is the six-month-old Art Floral shop on the corner of Ben Yehuda and Frishman. The shop, with plants and cacti of all varieties, belongs to Lillane and Jacques Gross, recent immigrants from France.

They owned an antique shop in Paris, but before coming here,

Lillane spent a year studying floristry in Versailles. The result is a most unusual shop where a jungle of plants is mixed with antique furniture and accessories.

One of Lillane's most popular ideas is a range of miniature cactus gardens inside round goldfish bowls: she calls them "Cactus Cocktails." The smallest ones sell for IL80, the largest for IL300. She also has natural string macrame plant holders, to hang from the ceiling. The basic macrame holder with a plant pot sells for IL200, but combined with glass bowls, a lighting fixture or additional pots it comes to IL300 and more.

Originally the Grosses intended their antiques to be mere display accessories to their plant shop but the demand proved so great that they have now decided to expand the business in this direction too. Except for a few favourite personal possessions, many of the smaller furniture items are also for sale... at a price. □

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IMAGINE that you are about to have an operation. No doubt you are tense and nervous. Perhaps you fear that the doctors have not told you all they know.

Now imagine that you are a youngster about to have an operation. It is certain that the doctors will not discuss your illness with you. They will examine you; perhaps they will bring their colleagues or students to look at you and then walk off to talk about your condition among themselves.

Try to imagine now that you are an Arab child about to have an operation in an Israeli hospital. Even if the doctors wanted to talk to you, they probably couldn't. Besides, you have the unfounded, but none the less real fear, that to the doctors, you are their enemy, and that they don't really want to cure you at all.

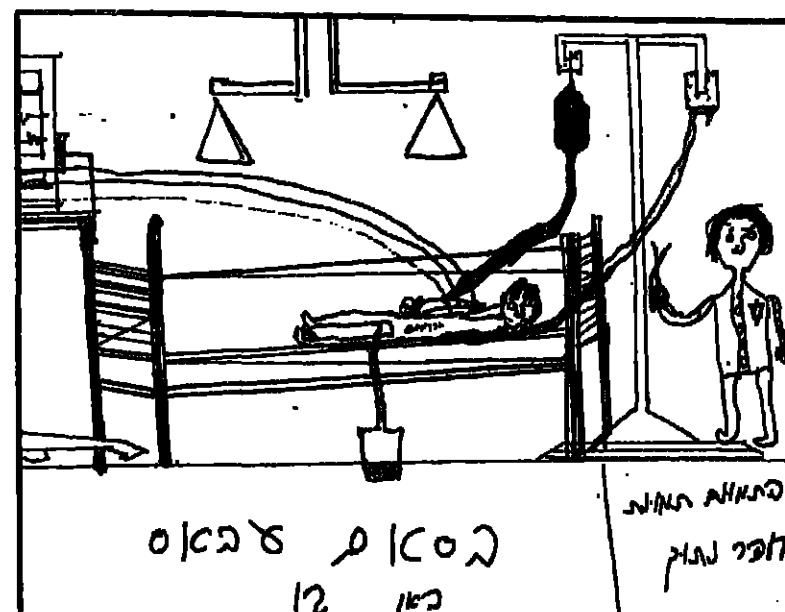
This was the fear of Rassem, a 12-year-old boy from a village near Ramallah, who disappeared from the paediatric ward at Jerusalem's Hadassah Hospital. Dr. Robin Becker, director of neuropsychological services in the paediatric department, eventually found Rassem in the hospital synagogue, wrapped in three tallitot and holding a prayer book upside down.

Dr. Becker had seen quite a lot of the boy at the Hadassah supervised children's clinic in Ramallah, and had talked to him as he does to all children about to undergo open heart surgery. But he had not counted on a bomb going off in Zion Square two days before the operation and did not know that a Jewish boy in the ward had decided to take revenge on Rassem for the outrage.

The Jewish boy told Rassem that he had seen him on TV running away from the scene of the blast, and that the doctors were planning to remove his organs and

HELPING CHILDREN ACCEPT SURGERY

Hospitalization is inevitably a frightening experience for a child. Dr. Robin Becker, a neuropsychologist at the Hadassah Hospital in Jerusalem, explains to Post reporter HAIM SHAPIRO why it is often especially disturbing for an Arab child in Israel.



Drawing by boy shortly after undergoing open heart surgery.

give them to Jews. To add credibility to the threat, heart surgery, undid his pyjamas and showed Rassem the long scar the boy, who had undergone open down his chest and stomach.

AN OLD cloth was passed from one generation to the other in my family, and was finally left in a corner in the cellar of my apartment, together with old papers and documents.

On one of my visits to the Islamic Museum in Jerusalem, I was impressed by the old cloths hanging on the walls. While looking at them, I remembered the cloth that had been left with the junk in my cellar and decided to frame it and hang it up.

To my surprise, the frame-maker whom I turned to refused politely to frame the cloth, saying that he did not deal with such material. I asked him for the address of some other craftsman who would do it, and he suggested the experts on cloths at the Islamic Museum.

Another visit to the museum revealed a new world to me, and made me realize how interesting was the object lying in my cellar. The curator, Mr. Moriah, and his assistant, Mrs. Rachel Rassem, were first interested in the history of the cloth and asked how I acquired it. I told them that it was a family heirloom, that it had been passed from father to son for several generations. They then told me that it was an antique Parochet (a dividing curtain between the Holy Ark and the rest of the Synagogue). They estimated that it was made in Italy in the 17th century. But in order to determine its exact date of manufacture and the best way of preserving it, they referred me to the experts at the Israel Museum.

MY PARENTS' home during Suco- tot... my late father, Eliahu Miral, used to hang this cloth as

When Dr. Becker found Rassem, the child insisted that Rassem had died in the Zion Square blast, and that his name was Shalom Haim.

He had told his parents not to come to the hospital in Arab dress, and his father in fact removed his keffiyeh and shaved his moustache, and asked for Shalom Haim. His mother did not come.

In view of the situation, Dr. Becker convinced the surgeons to postpone the operation. He then got the Jewish boy to explain what had really happened in his own operation and he stayed with Rassem the whole night before his operation.

THE OPERATION was a complete success, and Rassem is now playing football. But not all the cases Dr. Becker has had to deal with in the three years since he immigrated from the U.S. have turned out as happily.

He recalls an 11-year-old Druse child with a malignant growth that necessitated the removal of his leg and hip. He talked to the boy, allowing him to vent his understandable rage at having his body tampered with. In this case, as in many others, Becker was aided by his wife, Shoshana, who speaks Arabic fluently.

Unfortunately, the boy's condition continued to deteriorate after the operation. He was finally discharged from the hospital so that, as Becker put it, he could at least die in dignity at home with his own family around him.

BECKER HIMSELF made regular visits to the Galilee until the boy died, to give all the help he could to the child and his parents. Much of his work with such children is a matter of simply listening to them. He feels that, unfortunately,

a decoration in our Succa on the balcony. I remember my father telling my sister that it was a Parochet that had been handed down in the family for generations.

My father and his forefathers used to lend the Parochet to Rabbi Yohanan Ben Zaccab synagogue in the Old City of Jerusalem, where members of our family used to serve as rabbis and cantors. My father added that the proper place for this Parochet would be in that synagogue after the liberation of the Old City.

And so, after the Six Day War in 1967 and the subsequent restoration of this old Sephardic synagogue, I approached the management and offered them the cloth as a Parochet for the synagogue; but to my surprise they declined the offer without any hesitation.

The Aron Hakodesh (Holy Ark) at the renovated Raban Yohanan Ben Zaccab synagogue is carved out of wood and decorated with brass engravings. As the Parochet would conceal all this, the management was not interested in it.

And so the Parochet returned ashamed to its corner in my cellar, where it lay with the other junk there.

When I told my sister the story of the Parochet, she reminded me of another incident concerning this cloth.

Our mother, Mazal, passed away on the eve of the Six Day War, and my sister wanted to perpetuate her memory by Old City of Jerusalem since at least the beginning of the 17th century. Perhaps the Parochet will help us to trace the origins of our family. □

The writer is a Jerusalem attorney.

FRIDAY, SEPTEMBER 9, 1977

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

הכזה מן האכל

Aperitif time

CONTEMPORARY ISRAELI LITERATURE edited by Elliott Anderson. Philadelphia, The Jewish Publication Society of America. 342 pp. \$8.95.

Evelyn Strouse

A REVIEW of an anthology is as much a critique of its editor as of its contents — cavils about what has been included and what left out, why more of this one's oeuvre than the other's, and if the volume happens to be in translation, why this particular translation. The present, so-called contemporary anthology of Israeli writing gives rise to all these questions.

Take, for a start, the word "contemporary." Although it may mean that the writers represented are contemporary with each other, it surely implies writers of this generation. In fact, neither is true. We are treated, among the poets, to Uri Zvi Greenberg, born in 1894, to T. Carmi, born in 1925, and to Yona Wallach, born in 1945. The writers of prose are tossed into the same chronological jumble. One would not dwell on this if the works themselves carried more impressively the burden of illustrating Israeli literature.

The poets are better than the novelists, speaking with what Ted Hughes, quoting Pound, calls "the heart's tone." There are lines so memorable that they seem to have been reborn rather than translated into English. Listen to the Russian Zeld, whose tortured fragility recalls Emily Dickinson: "We had a treasure of time/tender as morning air;" and "Why were you afraid of me

yesterday in the rain?/ said death/ I am your older, your silent/ brother." And Yona Wallach, who speaks in an idiom he has forged out of the Bible of his schooldays and the wars that brought him to manhood: "When the angels are exhausted/ we fold their wings/ with pleasure, with pleasure/ prepare the whip/ when the angels begin/ and wound them/ till dew floods the earth." How can Abba Kovner, fighter in the Vilna ghetto, so delicately imagine that "Curtains are drawn/ from the edge of the dream in a slow rhythm/Red silk"; or a time "when there's nothing left of Jerusalem/ but its beauty/ wakeful in the milky light that glides/ over its limbs."

To quote is to tease, because it whets the thirst but does not slake it. Anthologies simply tease a little longer, offering two or three poems as an aperitif instead of a long draught of the poet's work. It can, of course, be argued that if you really want to find out, say, about Abba Kovner's Jerusalem, you can buy a volume of his works. But there are 22 Abba Kovners collected here and every one makes you a present of his radiance. Better one-quarter the number and four times the fulfillment.

THE SHORT STORIES are another matter. Only three seem worth reproducing, and a fourth, allied from a novel, is like being invited into a house and discovering as soon as you go through the door that you're outside again. This does not, however, prevent it from being a very impressive door indeed; nor does it prevent you from wanting to return when



Abba Kovner: delicate imagination

construction is completed. The section is entitled "The Philanderer" and is written by A.B. Yehoshua, a deservedly praised writer whose work at once affirms and repudiates the longing for Zion.

He tells about a young Israeli, living in Paris, who returns to his country because his grandmother is dying, is dragged into the Yom Kippur War, deserts, and disguises himself as a Hasid. The sense of his apartness — a non-citizen of his country, a non-participant in his country's war, a non-believer in his country's religion — is terrifying because he headlessly and passively wants to get in by getting out. The reader shares his physical and spiritual hunger, his boredom and fear, his lightning view of the war — "Toward dusk, the sun began to spill and ooze as though it too had

been bombed and our faces, the track, the weapons in our hands were stained scarlet" — and his transition, withheld but complete, to yeshiva life.

Of the other stories, Yehuda Amichai's "The Orgy" is a spoof and a question, both bitter. A spoof because Amichai invokes the commandment, "And you shall afflict your souls," arguing that if you fast on Yom Kippur you afflict your body, thus making it impossible to afflict your soul. And a question because each of us, clawing out his individual life, loses life; in "stalking desire," Amichai's phrase, how can we embody it? He illuminates the polarity with the tale of a rabbi who lived between two villages, over both of which he presided. "People came to him with questions of halacha. But living between two villages, how could he give them answers?"

"LOUIDOR Louridor" is David Shahar's great mural of a story, magnificently underpainted, the centrality of Louridor lighting up like a crazy sun corners crouching in darkness. It is less metaphoric than symbolical. Louridor the person of the Jewish-Arab struggle, the murdered prophet, the crucified Christ. It explodes a pre-war Jerusalem into life, black and burnished, whipped by sand, raucous with hawkers, of which today's Jerusalem is like a reflection in a copper tray.

Louridor the Silent becomes a Jewish will, a dervish speaking literary Arabic, wild and emaciated, who "stared at the crowd as though from another world, seeing no one." Louridor has become an Arab, made the pilgrimage to Mecca, earned the right to persuade the Arabs to "go back to the big spacious Arab lands where they belong."

The story of Louridor is also the

story of Konstantin Shapiro, who writes secular Hebrew poetry and is cast out of the Russian Jewish community by his rabbi father. When he appeals to the Zionists he is cast out a second time, denied entry to his dream. Louridor, sure enough of his faith to abandon it, is, like Konstantin Shapiro, also twice cast out. Both have taken the right road and arrived at the right place — but they don't belong: "Can't you see that nobody understands you and nobody wants you here?"

Neither so baroque as "Louridor," nor so enigmatic as "The Orgy," nor so personally disturbing as "The Philanderer," Amos Oz's "A Hollow Stone" is impressive because of its detachment. Oz, whose pen is not a camera like Robbe-Grillet, is none the less cold and impersonal enough for anyone whose tastes run in that direction. He allows himself an emotional outlet by standing at the edge of disaster, uninvolved but interested in averting it; he penetrates the thoughts of his protagonists in uncannily like fashion. Occasionally he permits himself a subjective adjective. His story succeeds because it trembles with the torment of burning questions coolly unanswered.

The other six stories fall in various ways. Some, perhaps, do not suffer translation gladly, searching as they do for a linguistic idiom that may be effective in Hebrew but sounds in English like overdressed Hemingway. Others strive to self-consciously for symbolism that the focus, if one exists, is lost, as in the story of a gazelle — Israel! — whose author, possibly influenced by Beckett, repeats whole paragraphs. The narrative line in most of these pieces is blurred as a result of over-implication; spinning more threads than the loom will hold. □

Vichy campaign

OUR ENEMIES THE FRENCH: Being an Account of the War fought between the French and the British. Syria 1941 by Anthony Mockler. London, Leo Cooper. 262 pp. \$7.00.

Israel Margalith

THE SYRIAN campaign of June, 1941 — the only battle fought by the Allies close to the boundaries of Palestine — was considered as merely an episode, albeit an interesting and highly instructive one, in the military annals of World War II. But in retrospect, and especially considering the developments in the Fertile Crescent, this short campaign could be regarded as a quite important turning point.

Syria under Vichy domination, with German agents and spies, and later with German planes landing on its airfields, was an area of vital military importance to the British. It was a key position between the Suez Canal and the oil fields of Iraq. It was also important as far as de Gaulle's aspirations and goals were concerned.

Anthony Mockler, an experienced war correspondent (mainly for the *Guardian*) and a military journalist, has written a detailed and entertaining account of this picturesque campaign. The forces in action included a "conglomerate" of multi-lingual and multinational units. The Allied force comprised Australian, Indian, British, Arab

Legion and Free French troops. The Vichy defenders of Syria and Lebanon belonged to the French Army of the Levant, which outnumbered the Allied force of invasion, and included Algerian, Tunisian, Moroccan and Senegalese troops.

THE DETAILED story of the campaign is preceded by "introductory notes on the background to the situation in the Near East in early 1939." Under the heading "Palestinian Leaders," the Mufti and Fawzi Qawuqji are reported as moving forces against the British. "Balfour's pledge of a National Home for the Jews in Palestine" as a cause of a serious Arab uprising in 1936 is mentioned as *passant*, but the Jewish community in Palestine, the Yishuv, is overlooked as non-existent.

It is not surprising, therefore, that in his description of the campaign the author does not mention the participation of the two Palmah units under the command of Moshe Dayan and Yigal Allon, respectively, who guided the advancing Australian troops into Syria.

General "Jumbo" Wilson, who directed the invasion of Syria and Lebanon from his General HQ in Jerusalem and from Nazareth, reported in his war memoirs that "the advance on the coast road... (was) assisted by a subversive organization previously infiltrated across the frontier." The

Australian account by J. Lang is far less anonymous and gives credit to the Jewish military guides.

The Palmah's participation in the Syrian adventure certainly should not be overestimated in military terms. But Mockler's omission of known facts, coupled with his tendency to emphasize Arab military participation, will disappoint the Israeli reader.

THE AUTHOR'S strength lies in his vivid and colourful descriptions of the battles fought on several fronts: on the coastal road, in the mountains by Marjayoun, and in the desert. He describes the logistics of the campaign as well as the emotions behind it; he sketches some fine vignettes of the principal actors on the scene, and attempts to provide psychological insights into inter-French relations and the British-French encounter.

Mockler considers the political outcome of the campaign as "a great blow to General de Gaulle," who did not succeed in convincing the great majority of the French Army of the Levant to join his camp and not return to Marshal Pétain's France. De Gaulle claims, in his War memoirs, that he could have succeeded if time and "les moyens de les éclairer" had been given to him. Mockler, however, suggests that "the self-righteous fanaticism of the Gaullists repelled" many French caught in this tragic situation.

Unfortunately, Mockler does not refer to his sources, and does not substantiate his findings with footnotes and so on. This makes his book less scholarly than it was intended to be. □

Kiddush wine

THE UNITED SYNAGOGUE 1870-1970 By Aubrey Newman. London, Routledge & Kegan Paul. 240 pp. \$5.00.

Nissim Rejwan

BOTH AUTHOR and publishers take care to remind the reader that this is not a history of London Jewry, nor even a history of that community between 1870 and 1970. However, it is more than just a record of the United Synagogue's origins, activities and growth during the first 100 years of its existence. Written by a trained historian — and a conscientious one — the book is a mine of information about Anglo-Jewry in general and the Ashkenazi Jews of Greater London in particular.

The United Synagogue is the Association of Orthodox Ashkenazi synagogues in London established in 1870 and officially recognized by an Act of Parliament. Bearing in mind the fact that, during the 19th century and the early decades of the 20th, most of the communal activity of the Jews revolved around their houses of prayer, it is only natural that the story of the United Synagogue, recorded in this book, tends to develop into a study of the way in which the London Jewish community changed in the period covered.

THIS CHANGE came in various forms and affected all facets of the community's life and activities. As Mr. Newman shows, along with the Synagogue, the community changed in its pattern of leadership and membership, and its physical and geographical spread over the metropolitan area.

Perhaps the most interesting part of his story is the way the Jewish immigrants — in the period 1870-90 they doubled the size of the number of the London Jewish population from about 35,000 to some 70,000 — managed to integrate and in the end adopted many of the characteristics of the host community.

Remarkable, too, is the phenomenon of continuity. Not only did Anglo-Jewry manage throughout those hundred years to adapt itself to its changing surroundings, the United Synagogue, still functions on pretty much the same lines today, even though the community has expanded practically tenfold. This continuity is seen by the author as constituting the real strength of the United Synagogue, and his book amply illustrates that view.

Mr. Newman divides his history conveniently into four periods: "The First Generation 1870-1890," "Expansion and Adaptation 1890-1912," "Absorption and Consolidation 1912-45" and "The Fourth Quarter 1945-1970." Together, they fulfil in an authoritative and readable manner the book's two main aims: to describe the growth of one of the most important institutions in modern Anglo-Jewry; and to set that institution within the broader context of 19th and 20th century British history. □

Facist wife

MY TRUTH by Edda Mussolini Clano, as told to Albert Zarea. London, Weidenfeld & Nicolson. 244 pp. \$8.95.

Lynn Sharon

IT WAS because the jacket proclaimed: "Il Duce's daughter breaks thirty years of silence" and the recollection of a story that my husband told me which involved Mussolini and Edda Clano's husband, that I was drawn to this book.

In the late spring of 1943, several hundred Jewish refugees from German-occupied France and Belgium, including my husband and his immediate family, found temporary refuge from the Germans in the mountain village of St. Martin Vesuble located in the Alps Maritime, a sector of France occupied by the Italians. The Jewish refugees were required by the Italian authorities to live under "forced residence" conditions, which meant that their movements were restricted and they were required to report twice daily to the police. Outside of this, the Italians did not interfere in the day-to-day lives of the refugees.

Moreover, the Jews found the Italians to be "benevolent pillars." Although life was painful enough, rumours flew about and low-key hysteria was the norm. But one rumour caused more than the usual concern: Edda was pressuring Mussolini to transfer the Jews living in the Italian occupied zones to the German zone.

The Jews decided to send a delegation to Nice to seek the advice and help of Mordechai Annett, a prominent Italian-Jewish banker, known for his well-placed connections. Donati agreed to go to Rome and to appeal to Mussolini on their behalf. He planned to ask the Duce to transfer the Jews from the occupied zone into Italy proper, naively believing that once in Italy they would be less susceptible and vulnerable to German pressure.

When Donati returned to Nice he reported that he had met with Count Galeazzo Clano, Italy's Foreign Minister, who happened also to be Mussolini's son-in-law. Clano, he said, had promised him that as long as Mussolini held the reins of government no Jews would be deported to German-occupied zones or turned over to the Germans. Somewhat reassured, the Jews returned to their lives of wartime normalcy. Less than one month later, the situation changed drastically.

ON JULY 24, 1943, the Inner Council of the Fascist Party met and passed the Grandi resolution which removed Mussolini from power. Count Clano, known for his anti-German sentiments, voted with the majority. The following day Mussolini was arrested by order of Marshal Badoglio. In less than a year's time, however, the Germans returned Mussolini to power. Clano, along with the other signatories of the Grandi resolution, was arrested, tried for treason and executed, Mussolini refusing to intercede on his son-in-law's behalf.

Several months before Mussolini was returned to power, Marshall Badoglio signed an armistice agreement with the Allies. The Jews of St. Martin Vesuble, who had placed their faith in Clano's promises, had little cause for jubilation. As soon as the armistice agreement was signed, the local Italian commander informed them that his forces had been ordered to return to Italy. The Jews decided that their only salvation lay in following the Italians; a few days later several hundred of them — men, women and children — crossed the Alps under the protection of the Italian army.

THE BEST that can be said about Edda Clano and her book is that it is the ranting of a vain, egotistical, shallow and stupid woman who does her utmost to obfuscate history and make a mockery of her father and her



Edda and Count Galeazzo Clano.



husband. With all their faults and shortcomings they deserve a better epitaph.

The purpose of the book, she says, is to clear her husband of the charge of treason. Edda Clano has set out to "rehabilitate" her husband's tarnished Fascist reputation. As a result of her efforts, Clano's last, or perhaps only, courageous act is turned into a grade B movie scenario. Clano, according to his wife, was not a patriot, or even a misguided idealist, but the victim of plots, counter-plots, intrigues and misadventures.

Edda herself was the scintillating star of the drama, always centre-stage in the Axis production. Her personal ambition, obsession with power and love affair with all things "Aryan" are paraded before us goose-step style. She even quotes the world press of the period who describe

her as a Messalina, a debauched woman, who liked to visit Germany in order to sleep with the Führer's personal guards because they were all blond and handsome. Of course she calls these reports false, but she appears none the less to wallow happily in the innuendoes and rumours. She writes: "I don't see why people shouldn't have had a good time under Mussolini's rule."

The book is replete with repugnant examples of Edda Clano's political philosophy, acumen and logic. "Given my Germanophile sympathies," she asserts with pride, "I was... the link between the Führer and my father. I found it normal that two dictators should be allies." Edda also found Hitler to be a "veritable hero." He was admirable, amiable and cultivated, and "his blue eyes were charming... his voice was low and agreeable, he spoke calmly, listened attentively, and had a pleasant sense of humour. I was always struck by his extraordinary kindness and affection toward me as well as by his patience."

She doesn't overlook Goebbels, the bon-vivant of the darling duo. "Despite his puny aspect, his short stature, and a clubfoot, Goebbels was a captivating man because of the intelligence shining in his brilliant eyes... (he) was famous for his number of female conquests... few women could resist him, especially in the artistic and literary milieu where his power of seduction was augmented by his Ministerial position."

AS FOR the Holocaust, Edda found this to be unjustified. "I deplore the extermination of the Jews by the Germans. It is true that I believed that the Jews, although charming personally and in small numbers, represented a danger since they were eager for power and because at a certain point (and even today) they controlled the levers of command almost everywhere in the world. I was equally convinced, because the propaganda affirmed it and there was nothing to prove the contrary, that the Jews had neither pride nor a sense of humour, and I was delighted to be an Aryan..." □

Women's needs

THE HITE REPORT by Shere Hite. New York, Dell. 638 pp. \$2.75.

Orah Blaustein

WHAT DOES a woman want? This question has occupied the minds of men from the dawn of civilization. Ironically, it rarely occurred to anyone that it is women who hold the key to the great eternal mystery. Few have thought to ask, and still fewer have listened.

The *Hite Report* was compiled from the replies of thousands of women to a detailed questionnaire concerning their intimate feelings and experiences. It is frank, direct and rich in information. The general mood is reflected in a reply to the last questions: Why did you answer this questionnaire? How did you like it? "Wow! — Let's let women tell it like it is, instead of all those men telling us like it 'should' be!"

The questionnaire, drawn up by Shere Hite, was designed to cover as many aspects as possible of the female sexual experience from childhood to old age, and to elicit clear and comprehensible replies about usually complicated issues. The picture that emerges is astonishing in its subtlety and complexity, and shocking in its exposure of ignorance and frustration.

Question: Is sex important to you? What does it mean to you...?

Answers: "Yes, I like to give him pleasure, and also maybe I like it because it is so familiar." "Yes, I like it, what healthy American woman doesn't? It's a natural process."

"It's a trade. Like my mother says, men give love for sex, women give sex for love."

Question: Do you ever fake orgasms?

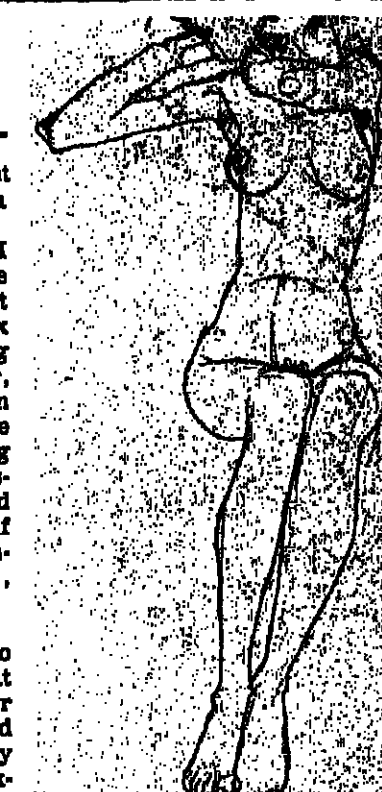
Answers: "Never, I consider it a denial of all that shared experience means."

"I used to, when my husband had a complex about sex and a marriage counsellor told me I should build up his ego."

"No, but I may act more excited than I really am."

THE AUTHOR'S committed feminism can lead to only one conclusion. Sex as traditionally defined — within the narrow pattern based on the reproductive model — and practised by most people, is not acceptable to women physically or emotionally. Women must begin to pave the way for a true "sexual revolution" by expressing their needs, expanding the narrow limits imposed on sexuality by society, and asserting their rights — and men's rights — to a truly fulfilling and open experience.

Yet regardless of one's viewpoint, *The Hite Report* must be recognized as a true source of insight to female sexuality, feeling, and imagination. Although somewhat long and occasionally repetitive, it approaches a vast subject in a clear, organized and interesting fashion. Women stand to gain much in the way of self-knowledge from it. And men should be glad to have so much information about what women "really" want. □



Egon Schiele, seated nude.

endlessly variable subject and has often been turned into the symbol of an ideal (from Titian to Degas to Matisse to Modigliani to Tom Wesselmann). In the 20th century, as shown here, it has been the study of such frankly jaundiced eyes as those of Pasolin, Gross, Schiele and Picasso, but their basic admiration is still very visible. There is but one artist drawing in this book in which it is not, and another by Philip Pearlstein that is curiously dead, as are most Pearlsteins; but all the earthiness returns in even such wildly expressionist drawing as that of de Kooning. Some of the most erotic works in the selection are the frank delineations of Klimt and, half a century later, David Hockney.

Schiele's book is only an introduction to the subject. He also briefly describes the various mediums readily available for newcomers to the life class and offers some helpful hints on the selection and posing of models. He thinks that any interested person can be taught to perceive and render any model placed in front of him. This is true. But the beginner should also note that this will not necessarily make him an artist; any more than it will suddenly turn him into a sex-maniac. □

Naked ladies

FROM NAKED TO NUDE — Life drawing in the 20th Century by George Eisler. New York, William Morrow. 104 pp. with 91 illustrations. 8 in colour. \$5.95.

Meir Ronnen

I BEGAN DRAWING from the female nude just after my 14th birthday. The experience quite put me off sex — at least for a year or so. The art school model was young but apathetic and showed a bright red down one side from the nearby electric radiator used to fight off the freezing Melbourne winter; central heating was unknown. The problem was not how to deal with — or conceal — evidence of sex: the pathetic goose-pimpled object in front of me in terms of line and shading was rather boring. I was difficult than describing the forms of Donatello's bottles. I drew every day in our still life classes, being a conscientious life-drawer. I concentrated on the

academic problem and might just as well have been drawing a bottle.

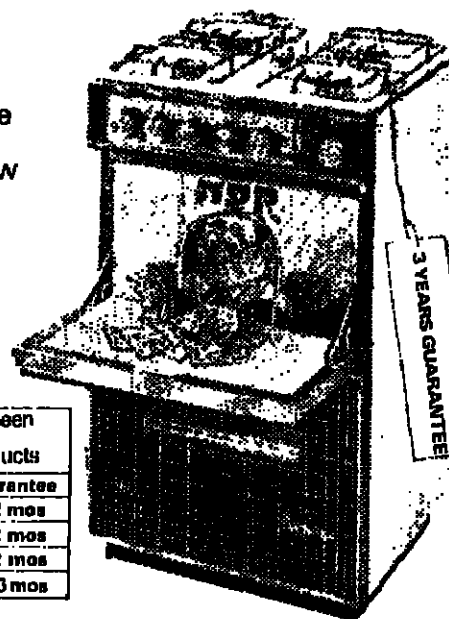
For several subsequent years I pondered, with some wonder, the sexlessness of life classes, this at a time when my interest in sex outside of drawing was growing apace. I was ogling the other, dressed females in the room rather than the undraped parade of sitters. Of course the drawing teachers gave the firm impression that sex did not exist and would have denied that it did if asked. Not surprisingly, our renditions remained lifeless, academic studies.

OBVIOUSLY, YOU don't have to be a pornographer to draw great nudes. But as George Eisler (himself a life class teacher and extremely able renderer of very female nudes) points out in his excellent little introduction to this new, illustrated softback, you do have to be aware that you are dealing with a living, feeling human body, and not at all a pin-up type is desirable as a model (make of that what you will).

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Spy thrillers

THE LEFT-HANDED SLEEPER by Ted Willis. London, Pan Books. 240 pp. 70 p.

AGENT IN PLACE by Helen MacInnes. New York, Fawcett. 318 pp. \$1.95.

Sam Wolf



IT IS ALWAYS good for a reviewer to begin with a confession. So let me say at the beginning that I'm more than a trifle annoyed by writers of spy novels who sprinkle their books with liberal doses of pseudo-authenticity, not even knowing the meanings of basic words in the espionage game.

Both authors appear to be ignorant of the difference between an agent and an intelligence officer. An agent is a citizen or a lawful resident of a country who, in that country, carries out espionage activities on behalf of another country. An intelligence officer is a citizen of one country who, in the employ of an espionage organization of that country, enters another country for the purpose of spying. Intelligence officers, however, are not only spies working in the field. The term is applicable to all personnel of espionage organizations who are not employed in simple administrative tasks.

Another source of annoyance is boldly displayed ignorance of the structure and operational methods of those official espionage bodies on our side (e.g., the CIA, SIS, MI6) and on theirs (e.g., the KGB). Both novels have these faults.

LEAVING ASIDE the atrocious errors, which a genuine spy-thriller fan cannot really do, these books may be judged by their

merits as novels. *Sleeper* is a nicely written but not particularly imaginative effort that shows all too clearly the awful effects of that cemetery of literary endeavour, television, in which the author was buried alive for many years. It suffers from that nauseating attempt to pandor to all the supposed tastes of what is supposed to be the typical, barely literate, family.

Agent, on the other hand (it should of course be "Intelligence Officer"), is a fairly compelling drama which does deserve the appellation "thriller," although it lags and hangs slack in some places. The plot, description of places, and the thoughts of the characters are provided with a well-knit set of details that draw the reader into the story and keep him there. It is these small details, skilfully described and carefully placed, that, bit by bit, create the intriguing sense of time, place and action which makes the difference between a novel and an elaborate synopsis (of which Ted Willis's book is a good, or if you like, bad, example).

Perhaps there is more truth about relations between the democracies and the dictatorships in a good spy thriller than in all the policy papers of the State Department. On the evidence provided by Helen MacInnes, that would seem to be the case. □

Monkey business

SCRUFFY by Paul Gallico. Penguin. 288pp. 80p.

David Kriss

"HO CADS! What's the gen?" exclaimed Group-Captain Cranch. Well, sir, the situation is as follows: if the Barbary apes on the Rock of Gibraltar are allowed to die out, the Spaniards, believing the superstition that the British will then leave, might join the war against the Empire and change its course.

Winston Churchill did actually send two messages to Gibraltar expressing concern about the welfare of the apes and instructing that their number be restored to the original 24. The rest of this book, as the late Paul Gallico readily admitted, is pure imagination, and was presumably republished by Penguin to cash in on the wave of nostalgia for the 1940s.

Ah, if it were all as tickety-bo as in books like *Scruffy*: a perfect world where every Spaniard is called Alphonso, every R.A.F. officer sports a handlebar moustache, and every Cockney is a sparrow. Mind you, it's touch and go for a while and the lady Hun seems to be giving our lads a spot of bother; but inspired British amateurism wins the day.

You see, "While the Jerry is a highly efficient and a nasty fellow in a war, he is also a supreme fathead, which is something you can lay odds on." I wouldn't disagree with you for a moment, Major Clyde, but I wonder if Biggles wasn't looking when Mr. Gallico's shoulder when he created you, or how deep his tongue was in his cheek when he titled one chapter "Lady French Bases the Fish." □

Poets in print

VOICES, The Magazine for English Poetry in Israel, Vol. 5. Edited by Reuben Rose. 88 pp. IL12.

Dan Vogel

discipline and precision in the imagery. For instance, in David Schaal's "The Morning Maker," we read:

*Filth evaporated from gray
perspiring asphalt
Fatigue was sweeping
the herb of yesterday's waste.*

THIS LITTLE MAGAZINE endeavours to provide an outlet for poets and translators. The common bond is that all the poetry in it is in English. The purpose is laudable: the results, in this issue anyway, are less so.

There is a distressing sameness about many of the poems. The outlook on life is often gray; the tone is that of wise sadness. Some poems come across as fashionable rather than honest.

There is much of the prosy sort of free verse. For no apparent reason, lines are broken into two or three. There is no unit-meaning in individual lines, which shows that the lessons of the old master, Whitman, were not studied. There is no surprise in the ensuing word on the next line, which means that William Carlos Williams has not been understood. Breathlessness and excitement are lacking. I was also struck by the lack of

Personifications of this sort are hazy, unfocused, and lack feeling. The purpose of an image is to help the artist picture abstractions, but here "filth" and "fatigue" are amorphous, cloudy. Emotion must be communicated with precision, not with witty phraseology. Mr. Schaal dips into the murky of ambiguity by offering this image:

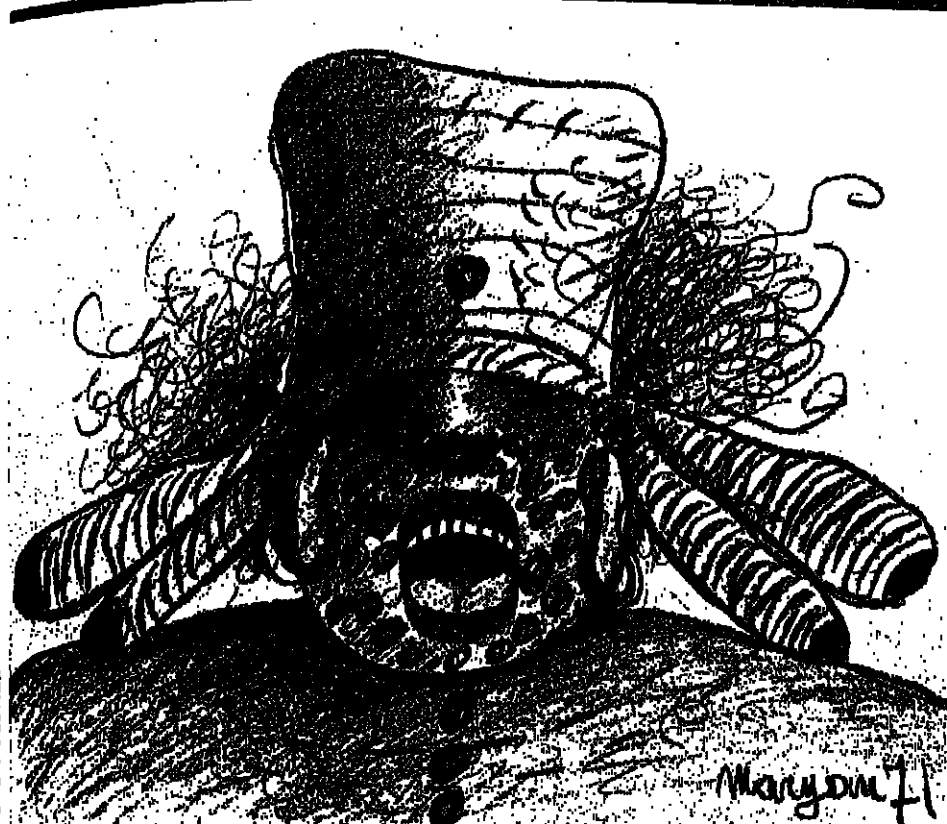
*the crowd watches thighs of mini-skirts
relaxed in anonymity.*

How many types of ambiguity are relaxed here? Who or what is the crowd, the thighs, the mini-skirts, all of the above? I suppose acolytes of William Empson could analyze each and every possibility. Frankly, I cannot.

ON THE other hand, I was delighted to find poems that distinguish their authors. Kay Natani in "P.M.s and Poems" adds a touch of humour to a collection that sorely needs it. "Horsetail" by Naomi Harari, at the grizzly, perhaps angry, at the thought of death, and communicates her emotion powerfully. Mimi Ben Gershon's "Three Times" is a remarkable sequence on sensuality that is exciting without being offensive.

Although this collection does not reveal much Jewish or Israeli influence, two contributors have written fine poems arising from this area of their experience. Daphne Ollivant Dostrovsky's "Israel" describes "a hero" who climbs mountains but is oblivious of the natural beauties of his country. And Moshe Ben Zvi's "Epiphanies," a poem about Simhat Torah, reveals the miraculous in this festival. Like Dostrovsky, Ben Zvi is not afraid of simplicity if it is significant and suggestive.

A magazine such as this one, that courageously devotes itself to the new, the experimental, and the persistent, cannot avoid the rhodora in the wilderness. I suggest you send your subscription enquiries to the Editor, 26 Rehov Nehemia, Neve Sha'anani, Haifa. □



Marjan: Panda Pastel drawing (Shulamit Gallery, Jaffa).

Michael Gitlin: composition in wood, paint, paper (Bertha Urdang Gallery, Jerusalem).

Memoirs of a survivor

Gil Goldfine

POTRAITS are meant to establish a relationship between viewer and sitter and to convey pictorially the essence of a character. MARYAN'S pictures are universal portraits, depicting the archetypal features of a specific group he knows well. The lit, fleshy faces, detailed with vigorous lips and sagging jowls, devastatingly debase, appearing in a faint decency and justice while bowing to decay and moral corruption.

Eyes and noses are meagrely rendered, symbolic of the blindness of reason and the avoidance of witnessing the responsibility of the individual or seeing the results of behaviour produced in the name of ideals. The last time I saw Maryan's work was in New York at the Allen Franklin Gallery in 1968. Smack in the midst of dying action painting, growing Pop art and the insanity of realism, his expressionism stood apart, somewhat dated but vital and articulated by the deliberate, uncontrolled messages of his past.

CHILDHOOD HORRORS

Born Pinchas Burststein in

Poland, Maryan was flung into a Nazi concentration camp in 1939 at the age of 10 and managed to survive five long years there. Then, after three years of Allied DP centres, he arrived in Israel but left for Paris in 1950, and lived there until he went to New York in the early '60s. He died this year at the age of 60.

A memorial exhibit at the Shulamit Gallery in Jaffa brings together some early large canvases illuminating the horrors of the camps; and smaller coloured drawings plus a major series of biting portraits from 1971, rendered in "Panda" oil, pastels and graphite. Also available are lithographs illustrating Kafka's *The Trial* and personal printed memoirs.

Throughout, the indelible experiences of childhood are there. Inescapable. The illustration varies, the attitude remains constant. From the obvious to the veiled, from the realistic to the symbolic, Maryan's condemnation of the forces of evil and ignorance is wrought with slashing brush and unhesitating line into pictures that often project a deliberately juvenile quality.

THE HAT

Apart from raw hues of pink, violet, yellow and green that grate

on one's nerves, he champions the hat as a gesture of accusation. The Cardinal (spiritual), Napoleon (military) and stocking (bourgeois submission) are examples usually adorned with a languorous phallic form, conspicuous and unashamed. Exaggerated lips and mouths spit with disgust, scream with horror or smile with acidic sarcasm. All this is matched to wild animalistic hair and spotted facial plague.

Today, in the sophisticated world of art and ideas, this style might be judged irrelevant. But only just below the elements of drawing and painting are the story of one man's life, a life that reflects a sizeable chunk of recent history. (Shulamit Gallery, 15 Japhet, Jaffa). Till Sept. 17. □

MARC CHAGALL COMING TO ISRAEL

Marc Chagall, 80, one of the first great modern artists of this century and the most Jewish artist of any, is due in Israel early next month to be made a Worthy of Jerusalem and to receive Honorary Doctorates from Hebrew University and the Weizmann Institute. Chagall was recently made a Grand Chevalier of France's Legion of Honour and a mammoth show of his works will open at the Louvre next month. During his visit here The Post Magazine will publish a special illustrated feature on the artist's life and work.

Bertha Urdang's Jerusalem gallery to close



BERTHA URDANG.

FOR MANY years Bertha Urdang's Rina Gallery was the leading private art establishment in Jerusalem. It kept up — and indeed added to — its reputation in the 1970s, even though Bertha Urdang managed a "branch" in New York. The gallery introduced or promoted some of the best works of some of our most notable artists, such as Benni Elrat, Yosef Zaritzky, Joshua Neustein, Moshe Kupferman, Michael Gross, and Raffi Lavie, to name only a few. Shows in Jerusalem were sporadic, however, until the new "Bertha Urdang Gallery" was opened in Beit Hakerem last summer; it was managed, while

Urdang was in New York, by Catherine Goetschel. Today, after one year and a deficit of IL65,000, the Jerusalem Urdang Gallery is closing down; and Bertha is returning to her New York gallery. The loss to Jerusalem is very real. Curators and aficionados alike will miss Urdang's promotion of the new.

The unhappy development was perhaps inevitable. Much of the conceptual art she displayed, not to mention some of the "installation" pieces, is virtually unsellable here, except to museums; and those are limited in number and budget. The Urdang Gallery has, in general, long

moved on from abstract expressionism, which is what other galleries that are still doing well here are selling (not to mention those that do very well out of warmed-over surrealism and post-impressionism).

The current show of works by Michael Gitlin is Bertha's swan song here, for the time being. Anyhow, at least, the Bertha Urdang Gallery in New York is still alive and well, no mean achievement these days, when other established Madison Avenue galleries are retreating to their owners' private apartments. □

MEIR RONNEN

Painted drawing

Meir Ronnen

MICHAEL GITLIN now has, in addition to his show of large works at the Israel Museum (The Jerusalem Post, August 20), an exhibition of smaller works at Jerusalem's Urdang Gallery. Entitled "Drawings," these smaller works are not really drawings at all, but paintings, made of split and painted wood, following much the same approach as the sculptures at the Museum (Gitlin's etchings based on the series are unfortunately not displayed). This time, however, all are presented as wall pictures; and four of them take place on a background of thin cardboard.

The paintings on wood are made of split plywood, the silver that has been split off sometimes being divided into two and the pieces placed on, or outside, or both on and outside the dominant area. The latter is painted off-white and the silvers are painted black, evidently for painterly, not conceptual, reasons. The jagged edges add an element of drawing and an abstract-impressionist touch. These simple works are elegant and effective.

The painted assemblages on cardboard are even more interesting, but not wholly successful, for Gitlin has, for

once, failed to relate the elements and shapes to the total area and proportion of cardboard employed. The cardboard itself is old and yellowed, and thus a highly unsympathetic material. If Gitlin wanted this tone and colour, he would have raised more interest by painting it, instead of making do with such a tacky "found" effect.

The assemblages employ the principle used by Gitlin in his large "Demarcation" piece currently on show at the Israel Museum and at the Kassel Documenta; indeed, one is almost identical with it: part of the assemblage is painted together with the background and then moved, creating two new forms simultaneously, one a "negative" image.

The method is simple but ingenious and has endless possibilities. These four works are repeats of others made by Gitlin in New York; photographs of the New York pieces (such as the photograph above) show that they were more effective than those presented here, for they were placed on good quality paper and the elements better related to the more condensed format (Bertha Urdang Gallery, Bialik 7a, Beit Hakerem). Till Sept. 15.

DANIELA PASSAL, a Besalel graduate who has been working and showing in the U.S. off and on for over 15 years, is exhibiting pen-and-wash paintings of nudes and landscapes that are more slick than anything else. Passal has a good sense of composition but uses it to distract attention from the fact that her works are neither well drawn nor deeply considered. She also displays some near-life-size stuffed cloth figures wearing actual clothing, "soft-people" made for experimental theatre. Off-stage, they are seen as formless and not well finished and do not at all compare with the cloth sculptures of Irene Raichwarger and Mavis Smith (the latter's works were one of the highlights of the recent Basel Art Fair). Passal simply doesn't work hard enough (Debel Gallery, Elm Karem). Till Sept. 22. □

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A scene from Miller's *All My Sons*, one of the Cameri Theatre's greatest successes, which continues next season.

The accustomed rut

THIS IS the time of the year when a theatre critic who all the year round sees the trees has to take a look at the forest. And the theatres having been closed these past few weeks makes this task easier.

Has it been a good year or a bad year? The melancholy answer is that it hasn't been either. Everything continued in its accustomed rut, each theatre doing the expected. There were no surprises, nothing to rave about and little to rage against. There were a few bright spots, and there was the grey, everyday background.

It has been a bad year for the original play. Two of our best playwrights, Nissim Aloni and Hanoch Levin, were silent, the former not having finished a long-awaited work, the latter away on a sabbatical. Another of the better playwrights, Ya'acov Shabtai, disappointed with his *Don Juan*. Of the younger generation, only Hillel Mittelpunkt came up with a play which, despite its many faults, had something worthwhile to say.

The most predictable of all theatres was the Cameri, an efficient factory turning out four or five productions per season, at least three of which are guaranteed successes. Guaranteed, because the plays have done well abroad, the well-founded theory being that the Tel Aviv audience likes pap just as much as audiences in London, New York, etc., preferring to sit back and watch the familiar and the comfortable, which calls for no intellectual or emotional effort.

Without any statistics at hand, I can state that the Arthur Miller play *All My Sons* is one of the greatest successes the Israeli theatre ever had. It opened at the Cameri in the 1976/77 season, reached the height of popularity in the season just ended, and is carried over to 1977/78.

All My Sons is typical: a superficial, melodramatic play with a phony confrontation between the "good" and the "bad," the "good"

THEATRE Mendel Kohansky

naturally vindicated at the end. In addition, the show has the Cameri's chief drawing card, Hanna Marron, who must by now be sick of portraying the matriarch.

Another hit of the Cameri's season to be carried over to 1977/78 was *Otherwise Engaged*, one of those sophisticated, chi-chi comedies which, given the superior training of English actors, are sure to provide good entertainment — in London. In the Cameri production, with its indifferent acting, the play shows its essential emptiness under the sophisticated veneer.

The saddest disappointment was the Cameri's annual geneflection to Shakespeare, *The Taming of the Shrew*, directed by Josef Milo, was full of contrived whimsy, of gimmicks which promised but did not deliver, with such embarrassing touches as a giant bottle in the background leaning to one side — to indicate that the hero came from Pisa.

HABIMAH during the past season underwent one of its frequent shake-ups with the departure of artistic director Yossi Yizraeli after the briefest of stays, to be replaced by veteran actor Shlomo Bar-Shavit. Changing horses in midstream, however, did not seem to make any visible difference, as the company went its accustomed way, providing no surprises, but on a level superior to that of the Cameri.

The Italian *Straw Hat* under Omri Nitzan's direction was light entertainment, staged with style and wit. Two major productions, Brecht's *The Good Woman of Setzuan* and Shakespeare's *Richard III* were directed by David Levin correctly and competently but without any originality. Then there was the revival of *Who's Afraid of Virginia Woolf?*

which 10 years back was one of the company's great successes. It was a success this time too, but showed how thin the play has worn in the 15 years since it became a world sensation. It was also at Habimah that the season's only original play of any note was seen. I refer to Hillel Mittelpunkt's *Ground Waters*, a play about characters living on the fringes of society in a development town. Poorly constructed, it had the advantage of authenticity; the characters were real and full of pathos, speaking a poverty-stricken language of broken phrases which only faintly resembled standard Hebrew.

THE HAIFA Municipal Theatre, in recent years the bastion of original drama, came out poorly in the past season with Ya'acov Shabtai's *Vulgar Comedy*, *Don Juan and his Friend Shippel*, a play well below the standard of this playwright, tedious, forced, an abortive attempt to transpose the Don Juan character to the reality of Israel in the '70s. The company's main effort for the season was the controversial *Kriat*, praised by many, severely criticized by others, including this writer. Conceived and directed by Nola Chilton, *Kriat* was a musical of sorts based on the life of "Second Israel," the material culled mostly from taped interviews. It presented the crucial problems of Israel's split society in a simplistic manner, without any attempt to reach below the surface to the roots of the problem.

Mediocre entertainment with music and singing, *Kriat* was not free of sensationalism. The programme, in the shape of a newspaper, had a picture showing helmeted policemen attacking a crowd of demonstrators, with a caption reading: "Policemen, most of them of Oriental communities, attack Panthers with truncheons in a stormy demonstration in Jerusalem." (First of two articles on the 1976/77 season)

WHO HAS EVER seen a young shoemaker? Who ever met, even back in fairy tales, a shoemaker's son of apprentice age? All right, there is that old saying about the shoemaker's children going barefoot, but that is obviously purely abstract. One never saw those kids in the illustrations which were, however, full of, say, woodcutters' children.

In other words, shoemakers have always been Senior Citizens living alone, and it's hard to imagine how they have managed to reproduce down through the ages. But we seem finally to have arrived at the ultimate generation, and after these, no more. And a great, great pity.

Though they haven't really been shoemakers for a long time, and haven't been "sandalmakers," as in Hebrew, for even longer. They are shoe repair-men (as in television repair-men), and what in the world will happen when the current generation retire and their children (I know they must have some) become unemployed academicians?

My circle of vanishing shoemakers has included some very charming people. Two have closed down in my neighbourhood, but one still remaining, an extremely pleasant craftsman from Yugoslavia, has told me proudly that his father and grandfather before him were also shoemakers. This, of course, destroys my thesis.

The idea of quaint, old world shoemakers is an Israeli asset which impresses tourists. One overseas visitor I know brings her shoes for repair to Eretz Yisrael year after year. "In America, they laugh at me when I bring in a worn-down heel," she told me. And for real food for thought, as another American tourist told me, "the only shoemaker in our town is an Israeli."

So with erosion through *geridn* and the lack of natural reproduction, what's to become of our shoes? Especially since the other concomitant of progress is that shoes are now in worse and worse shape starting with the day they're brand new? Well, be of good cheer, and be thankful for those few shoemakers still remaining. We are much better off today than we will be a few years from now.

ANOTHER encouraging per-

(Continued from page 5)

the idyllic stillness of the turquoise sea. By the fact that the ship was accompanied on the first leg of her journey by a school of dolphins, gently tumbling under the prow and keeping up easily with the speed of the vessel at the time.

It does not take long to discover that there are plenty of problems for those who protect Israel's shipping in the Red Sea, and that their consequences are far-reaching. In pragmatic terms, the commander of any vessel sailing to Bab-el Mandeb has to take into account that he will be sailing through 1,000 nautical miles of enemy-controlled territory, in a sea which is no less than 80 nautical miles wide at its narrowest point.

The captain knows that he must take care of himself should he be challenged. Help will not be forthcoming at a moment's notice. He has to be trained to recognize the danger, and he must have the confidence and the experience to deal with it. As a result, the demands on a captain of a naval vessel, which is more likely to be attacked — are tremendous.

Vanishing mini-enterprises



Helga Dudman

sonage still with us is Hinde, the Fishwoman of Rehov Bilu. The Bilu neighbourhood remains a kind of nature reserve for such colourful enterprises and Hinde, powerful and moody, alaps around those carp and trout, flings them flapping on the scale as the customers run for cover, in a way few men could. She also sends back to the delivery truck any fish whose eye is less than brilliantly clear, whose scales are less than shimmeringly fresh. And you should hear the contempt she has for the standards of less personal, much larger, fish shops.

Ya'acov, on the other hand, closed down his little fruit-and-vegetable shop a year or so ago, and I miss him sorely. It had been at the other end of Bilu for about 30 years, and when he wasn't whistling Beethoven over the cucumbers, Ya'acov was making deliveries on his bicycle. I think

he was the last greengrocer in Tel Aviv who gave you parsley and dill free, as a little gift.

It used to hurt Ya'acov to sell you a banana or a cabbage that was less than perfect, and he always was ready to explain — in exquisite Hebrew, in exquisite German — why the vegetables were off. "It's Ramadan," he used to say, during seasons such as the present one, "so the Arabs aren't coming to work." The Jews, he would add, with a German-Hebrew sigh, were no longer up to backbreaking work. Including at the kibbutzim: and he had a son at a (religious) kibbutz.

I still bump into Ya'acov from time to time. Since retiring from the vegetables, he does volunteer work at a hospital, helping out patients who can't get along alone.

I am bringing all this up as a feeble adjunct to the economic view that private enterprise is beautiful. So it well may be, as

long as it's what's called the "Ma & Pa" shop, with Ma and Pa having a personal hand in the business and the till.

Once Ma and Pa go public, and the thing expands into what is called a Heartless Corporation, there isn't all that much difference between rampant socialism and rampant capitalism: the profit motive of the corporation gets too far removed from the employees', or even executives', motivation, and the small shareholder barely knows what's going on. Oh, good profits provide bonuses, but the staff can steal from the private as well as the public purse, and the big private outfit can often be more efficient than the public one in bamboozling the customers.

WITH ALL THIS in mind, it is sad to see the human-sized enterprises vanish. One special one, which sits somewhere in between very old-fashioned production methods and very modern ones, between very small enterprises and very big ones, deals in cheese. It also sits on a portion of the Tel Aviv-Jerusalem road that was once new (after 1967) but is now the "old new" road, and will soon be supplanted by the still newer new road now nearing completion.

What will happen then to the dairy of the "Shepherds of the Valley" ("Ro'ei Ha'emek") at Mishmar Ayalon, halfway between the two cities, "near where they sell the flowers," as those who know say, on that stretch of road which Israeli drivers curse because the speed limit is 60 km. The price to be paid for that hotly anticipated, sizzling half-hour spurt to Jerusalem will be what the price for sizzling always is: total unconsciousness of everything on the way.

Even today, you need to know somebody who knows about it. It'shak Abramovics' little cheeseries on the south side of the road in order not to miss the small, two-storey building that looks like nothing at all.

Otherwise, even at 60 k.p.h., you will pass the feeble sign and therefore also cheeses and yoghurt of the once-upon-a-time kind, the sort one assumes had long ago been put out of business by modern production and distribution technology.

I was taken to the "Shepherds of

the Valley" by a knowledgeable local journalist who has made a great impression on the diplomatic corps and visiting celebrities by bringing them to these vanished-farm-variety of cheeses. So naturally Mr. Abramovics was very glad to see us, and prepared a little taste-feast, under his fig tree. We sampled quite a few of the 15 cheeses he makes — katchkeval, various white ones, yoghurt that is exceptionally rich and full of flavour, and an old-world delicacy called, in the Old World, *Smetana*, which is cream so rich as to be solid.

ABRAMOVICS grew up in rural Rumania, where a cheese like katchkeval is a Balkan tradition; we saw his sitting like so many frosted cakes during their six-month maturation in one of the back sheds, where pipes and refrigeration and other incursions of technology have modernized the dairy in recent years. A member of Kibbutz Gezer when he first came to Israel (where he worked as a plumber), Abramovics has had his ups and downs with cheese here. He would very much like to get into exports, but no effective channels are in sight.

His 300 sheep graze safely in the nearby hills. For products based on cows' milk, he buys the stuff locally. If one lived in the neighbourhood, it would be a wonderful opportunity to bypass those horrid little plastic cups which now smoulder by the ton on garbage heaps. You could bring big glass vats, tank them up with yoghurt, and repeat when empty.

But of course, as a necessary concession to what is called convenience, Abramovics' yoghurt comes in the self-made plastic cups, but they are dated as to last day of recommended use. The label was designed by no graphic artist, which somehow puts the emphasis where it belongs: on cow and dairymaid.

But what we by-pass are roads. Having been for years on the pre-1967 border, the little dairy will now be suspended between past and future. My journalist friend brought a surge in business when she wrote about the place. So come on, you Anglo-Saxons, let's show where the power and the appreciation of fine things really lie!

NO DILEMMA

Often, he is under 30 years old.

The tremendous respect of the crew for their captain is apparent from the moment one goes aboard. Nowhere else in the armed forces does a commander evoke such might almost be termed reverence. Some of it is born of tradition, but it was clear that Danny's personality has a lot to do with it. For he commands not only systems that include some of the most modern electronics yet devised, but a ship which is worth hundreds of millions of pounds, and he holds — in an emergency situation — the answers that can mean life or death to his crew.

The captain faces other less well-defined problems, too. How does one cope with crew boredom on long trips, for example? Morale can also be a tricky matter when men — actually boys on the threshold of manhood — spend protracted periods away from base, and when that base is so far in every way from the comforts of home.

Routine duties range from protecting the thousands of

campers and trippers who crowd Sinai's beaches most months of the year, to enforcing Israel's maritime borders.

Several times earlier this year, naval vessels had to prevent American oil crews from operating in Israeli waters in the Gulf of Suez — a task which proved very delicate diplomatically. The Americans were searching for oil on behalf of the Egyptians, as now are the Dutch and nationals of several other European countries with which Israel has relations. The integrity of this country's maritime borders has to be maintained firmly — but at the same time, the Navy has to know that whatever action it takes must preclude an international incident.

THE EVENTS in the Horn of Africa have been described to this writer by Colin Legum, the well-known Africa expert, as one of the most complex issues of our time. The outcome of the current war between Ethiopia and Somalia is anyone's guess; the political future of Ethiopia, where a pro-Soviet clique has been effectively slapped in the face by Moscow, which is also supporting the

Somalis, is impossible to predict. The ultimate fate of Djibouti, which recently achieved its independence from France, is clearer: it has cast its lot with the Arab world and has applied to join the Arab League. One of the conditions Djibouti will have to meet if it is accepted to the League is to bar all Israeli shipping from its port. Israeli shipping accounted for five per cent of the total tonnage handled by the port.

But the implications for Israel are less clear. It stands to reason that Israel hopes that Ethiopia will remain neutral in the cockpit of developing Africa. While officials here insist that Israel has never asked Ethiopia for any services, and indeed has never received any special treatment from the Ethiopians — even during the heyday of Israel-Ethiopia relations — it would be comforting to know that the country has not fallen into the Soviet, or worse the Arab, sphere of influence.

BUT WHATEVER the ultimate political developments in the Horn, one thing is clear: Israel is independent of them to a considerable degree and can protect

her own rights. With the Reshaf-class missile boat she has the physical means to prevent any tampering with freedom of shipping to and from Eilat. By her presence at Sharm e-Sheikh, Israel maintains a powerful lever to ensure that Egypt and the Soviets, who depend heavily on the Suez Canal, use their influence to prevent any unilateral action in the Red Sea.

Egypt gets about 75 per cent of its oil needs (some 14m. tons) from the Suez Gulf area. Also, it would seem that since Israel handed back the Abu Rodels and Ras Sudar oilfields to the Egyptians, and since the re-opening of the Suez Canal, freedom of access has become more important to the Arabs than to Israel.

The port of Eilat — not the oil terminal — is at a virtual standstill, and there has lately been talk of closing it. On the other hand, the Canal is very busy. Taking this into account, and coupling it with the strategic importance of the Gulf of Suez, one can suspect that the Arabs and their African allies will think very carefully before jeopardizing themselves by tampering with the freedom of Red Sea shipping. □

مركز من الاصل

YOU DRIVE through desert landscape — some mountainous, then flat, barren stretches. There is a dry, scaring wind and the temperature is 40°C. Suddenly you reach a modern city full of hotels.

It is Las Vegas, America's casino capital in the south-western state of Nevada, the only state in the U.S. that permits casino gambling. Gambling is practically Nevada's only industry ("quickie" divorces at Reno is another) and a lucrative one it is indeed. Gambling and the tourism that goes with it. There would be little else to attract visitors to this area.

Unlike Eilat, there is no refreshing sea at Las Vegas, no pink-rock mountains that glow in the setting sun, nothing much to see except the man-made glitter of the neon lights atop the many, many hotels, casinos, restaurants and souvenir shops that cater to the visitors to this area.

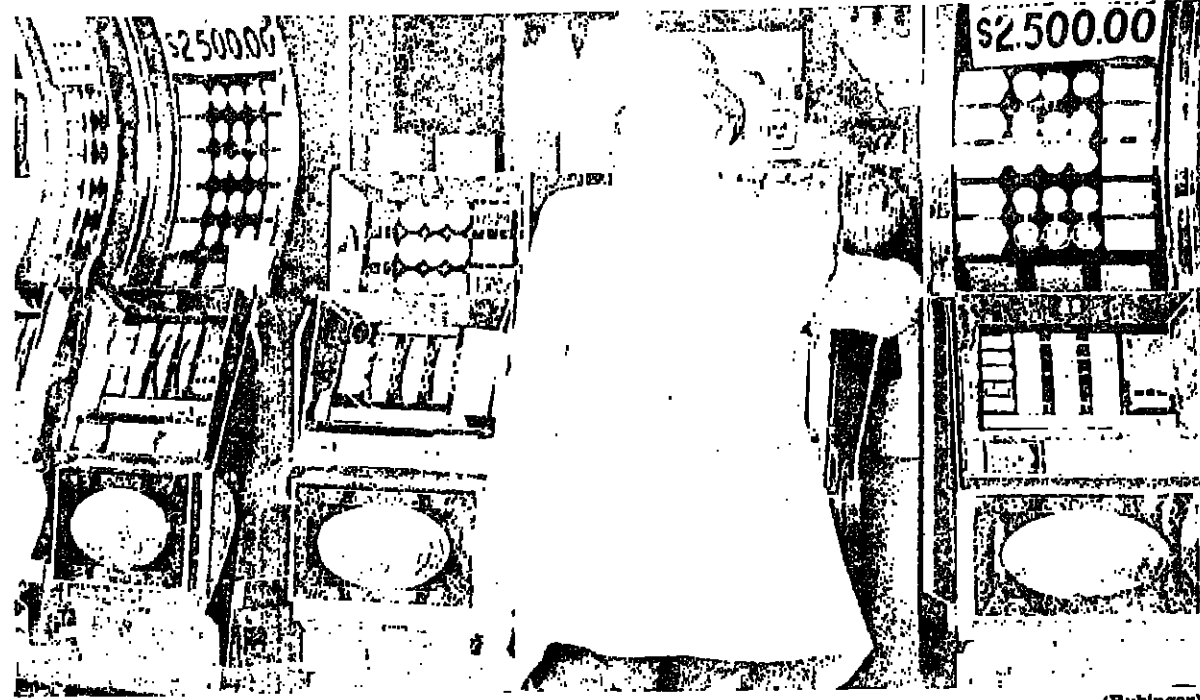
It is not a new idea to build legalized gambling casinos at Eilat as a tourist attraction. The suggestion has been made several times — and each time rejected by those who feel it would be "out of keeping with the spirit of the Holy Land."

After my recent, brief visit to Las Vegas, the idea returned to my mind, and the more I think about it, the more I like it.

I am not even sure I would "waste" Eilat on the venture, since Eilat does have ample attractions on its own. Rather, I would be tempted to do what the Nevada did — build a casino city in the middle of barren nowhere, probably some 80 km. north of Eilat.

I would call it "Vegas East" — the Las Vegas of the Middle East, and I would expect it to draw large numbers of American Jewish tourists, the same ones who flock to the western Vegas, and large numbers of other nationals as well, Jewish and gentile.

Nor would I bar Israelis from the fun-and-games. There have been suggestions to legalize gambling in isolated parts of Israel, but only for foreign nationals or only for foreign currency, which amounts to the same thing. (I understand that citizens of Monaco are prohibited by law from using their own Monte Carlo casinos.) The rationale behind this position is that "locals" would thus be protected from the "dangers" of gambling away their life savings



Oi Vegas

MARTHA IN AMERICA

and becoming a burden upon the welfare authorities. This is always coupled with the undertone that gambling is morally wrong.

Perhaps it is. But if so, is there any intrinsic difference between buying a Mifal Hapayis national lottery ticket or filling out a Sport-Toto form, and playing a roulette wheel or coin-slot machine in a casino? Not really, in my opinion.

True, you can argue that Mifal Hapayis and Sport-Toto support "good causes" — public medical, educational and sport facilities. But a certain share of casino proceeds from my Vegas East would be earmarked for the State coffers and would go to finance all sorts of useful things, from defence needs on down to welfare payments for those few citizens who may go broke at the casinos.

What, after all, prevents Israelis from chancing far too much of their money on weekly lottery and toto tickets? Obviously, nothing at all — and some people do.

ONE SUPPOSITION I make is that the Israelis who would use legalized gambling casinos would be the better-off members of the population anyway. It might discourage some of these from taking holidays abroad if they could vacation and gamble in luxury right in southern Israel.

And what about all the arguments that casino centres attract all sorts of undesirable underworld characters, Mafia-like types? There is some truth in this,

of course. On the other hand, these people are generally out to get a cut in the casino profits — not to commit robberies and muggings against the innocent visitors directly.

I felt much "safer" on the streets of Las Vegas, day or night, than I did in the streets of New York or of my old hometown, Gary, Indiana, both of which forbid casinos. There are underworld types in every city, including Israeli cities, in all sorts of fields, among them certain restaurants, nightclubs and illegal gambling clubs. At least where gambling is legal, the authorities can keep tabs on what's going on.

I HAPPENED to meet a young Jewish mother who lives in Las Vegas all year round, and she insists that "it's like living in any other community." The residents have very little contact with the casinos and hotels, except perhaps as places of employment.

"People who live here rarely gamble — though we do oc-

asionally splurge on a show we want to see." (Apart from gambling, the other attraction in Vegas is top-notch entertainment; the late Elvis Presley performed here in the last years of his life.)

The young woman I met (on our plane trip leaving Vegas) has two small children, one of whom was born in Israel. She and her husband, both American-born, had met and married in Israel, and spent a couple of years in a tomato-growing moshav in the Negev.

"The Las Vegas climate is just like Beersheba's," she said. They left Israel to be nearer their families, she says, and ... settled in Vegas because her father-in-law lived there. Her husband has nothing to do with the casino trade; he is an administrator for the State of Nevada Department of Welfare.

No, she said, people who come to Vegas and lose all their money cannot qualify for welfare there; only established residents can.

THERE IS a thriving Jewish community in Las Vegas, she said — a few thousand Jews out of a population slightly bigger than Tel Aviv-Jaffa's. There are two synagogues — one Conservative, the other Reform — a Jewish day-school and a Jewish nursery school.

As in Southern California, many Las Vegas residents have private swimming-pools in their backyards; my new acquaintance said she would have one as soon as

the family could spare the \$5,000 to put one in. (This is about the lowest price for a backyard pool, and is comparable to the price of an average American car.) "It is so hot here all summer that swimming is about the only thing the children can do outdoors," she said.

Unlike the Negev, however, Nevada gets occasional flash floods in summertime. There was one the day after we had driven from Los Angeles to Las Vegas, and it cut off the highway for many hours.

OUR OWN VISIT to Las Vegas was very brief — just two nights and one full day, enough to get a "feel" of the place. Our California relatives advised us to go there without the children, but we decided to take them along — and they enjoyed it no less than we did. Of course, they are too young to gamble: the minimum age even to touch a penny (10-agers) "slot machine" is 21. (This, by the way, is also still the minimum age for purchasing wine or liquor in some U.S. states — even though both the voting age and military draft ages are 18.) We found, however, that the kids could watch me play the slot machines, so long as they stood a few inches away.

Even when your five-cent coin (50 agorot-worth) is simply doubled, there is a certain exhilaration of "winning" — and even the children caught the spirit quickly. Once I "hit the jackpot" on one of those machines — and got back \$10-worth of five-cent coins. Of course, I quickly lost them again by feeding them back to the one-armed bandit.

Every hotel in Las Vegas has its casino — or rather, every casino has its hotel attached. The action continues 24 hours a day, seven days a week. If you don't want to gamble in a casino, you can play dot machines in restaurants, soda fountains, pharmacies, and even at the airport departure lounge on your way out of town. I am sure I was just about to hit the jackpot again as our plane was called...

No, I do not think I would like to see legalised gambling all over Israel — and certainly not in Jerusalem. (Old-timers in Tel Aviv tell me there used to be a casino boat off the shoreline in pre-State days. That might not be a bad idea.) But I do not see the harm — and I certainly see a lot of profit — from having a casino city or two in our unused southern desertland. □

Martha Meisels

The Weekend Dry Bones

AS ROSH HASHANA APPROACHES, WE JEWS ASK FORGIVENESS FOR THE WRONGS WE HAVE DONE DURING THE YEAR NOW ENDING.

AS A PUBLIC SERVICE, WE NOW PRESENT SOME FOLKS WHO'D LIKE TO ASK YOUR PARDON OR...

SLHOT

THE FORTY-SEVEN PEOPLE WHO ALWAYS GET TO KUPAT HOLIM BEFORE YOU DO.

AS SPOKESMAN FOR THE GROUP I'D LIKE TO SAY SORRY... AND BETTER LUCK NEXT YEAR.

THE FELLOW WHO'S ALWAYS AHEAD OF YOU AT THE BANK.

THE DRIVER OF THE BUS THAT DOESN'T STOP FOR YOU.

THE POSTMAN.

SORRY ABOUT THE SERVICE. I'LL TRY TO COME AROUND MORE OFTEN NEXT YEAR.... MAYBE THREE TIMES A WEEK.

THE TELEPHONIST WHO SAYS "REGA" AND PUTS YOU ON HOLD BEFORE YOU CAN PRONOUNCE YOUR NAME.

THE GANGSTERS WHO HAVEN'T YET ORGANIZED THEMSELVES.

THE AUTO INSURANCE FOLKS, WHO HAVE!

THE REPAIRMAN WHO DIDN'T SHOW UP.

THIS YEAR I'LL BE THERE WITHOUT FAIL! THE FOURTH DAY OF TAMUZ AT BAH SHARP SO STAY HOME AND WAIT.

THE REPAIRMAN WHO DID.

SORRY THEY STILL HAVEN'T SENT THE PART FROM AFGHANISTAN.

THE CLERK WHO STAPLES THE ENVELOPES.

SORRY... BUT I DO HAVE A FAMILY TO SUPPORT, YOU KNOW.

THE COMPUTER THAT THEY'RE ALWAYS BLAMING.

I MESSED UP YOUR BILL... I, AND NOT A PAKID... I, AND NOT A MESSENGER...

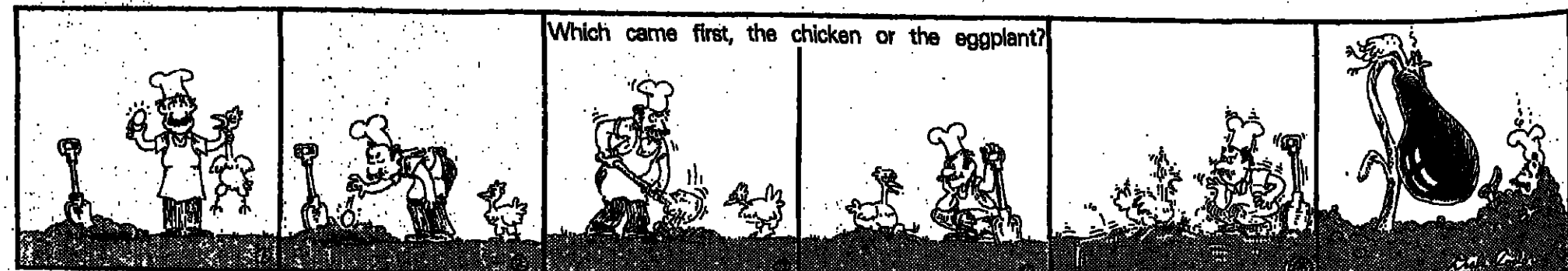
YES, IT'S "FORGIVE ME" TIME AGAIN.

THEY'LL BE HERE SOON TO APOLOGIZE..

FOR TRYING TO FEED ME THAT CRUDDY DOG FOOD.

KNOCK KNOCK KNOCK

TYPE IT UP AND SLIP IT UNDER THE DOOR!



SOME PEOPLE love eggplant. They enjoy the challenge of this nasty, uncooperative vegetable. They overcome its intrinsic bitterness and make it palatable. I love to see eggplants in the market. I admire their sensuously smooth purple skin. In fact, I would gladly buy them instead of flowers.

Cooking them is another story. Preparing an eggplant is either messy or it involves the use of large quantities of oil or both. Its

taste is sullen and stodgy, not bright and clear.

Still, from time to time, out of a sense of duty, I buy an eggplant or two and look for some new, interesting and preferably easy way of cooking them. On one of these rare occasions, I found a recipe for melanzane alla maritana. The name means "in the manner of the sailor" and identifies the dish as a native of the Bay of Naples area.

This is all to the good, as the

Eggplant ahoy

CULINARY NOTES
Haim Shapiro

pungent seasoning of that region is far more suited to the eggplant than the more delicate spices of

Central and Northern Italy. On the other hand, the dish is far easier to prepare than caponata, the delicious but incredibly complicated Sicilian eggplant dish.

TO PREPARE melanzane alla maritana, cut a large eggplant into cubes about two centimetres long, leaving the skin on. Bring half a pot of water to the boil and add the vegetable. Boil for 10 minutes, empty into a colander and drain.

While the eggplant is cooking, make a marinade of half a cup of vinegar, a teaspoon of salt and two chopped cloves of garlic. Season with half a teaspoon of freshly-ground pepper, a teaspoon of oregano and half a teaspoon of basil.

Immerse the hot eggplant in the marinade and allow to cool. Cover with a plate and refrigerate overnight. When you are ready to serve the eggplant, drain it and douse generously with olive oil. □

מגזין אל אל